

# THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

PUBLISHED ON THE FIRST OF EVERY MONTH.

No. 503.—Vol. 26.

Registered for transmission abroad.

JANUARY I, 1885.

Price 4d.; Post-free, 5d.

Annual Subscription, Postage-free, 5s.

## ROYAL ALBERT HALL CHORAL SOCIETY.

PATRON: HER MAJESTY THE QUEEN.

PRESIDENT: H.R.H. THE DUKE OF EDINBURGH, K.G.

CONDUCTOR: Mr. BARNBY.

Haydn's CREATION, on WEDNESDAY, JANUARY 14, at 8. Artists: Mrs. HUTCHINSON, Mr. CHARLES WADE, and Mr. SANTLEY. Band and Chorus, 1,000. Organist: Dr. STAINER. Prices: 7s. 6d., 5s., 4s., 3s., and Gallery, 1s.

## THE J. S. BACH BI-CENTENARY FESTIVAL.

The CHOIR PRACTICES for the above performance will commence on SATURDAY, January 3, in the Lecture Theatre, South Kensington Museum (by permission of the Lord President of the Council). J. Maude Crament, Secretary, Royal Albert Hall.

## TOWN HALL, KENSINGTON

(Opposite Railway Station, High Street).

Mr. ALFRED KENNINGHAM begs to announce that he will give his BENEFIT CONCERT, on MONDAY EVENING, January 12, 1885, when he will be assisted by the following Artists: Mdlle. GIULIA VELMI (of the Royal Italian Opera), Miss JULIA JONES, Miss EMILY DONES, Madame FLORENCE WINN, Mr. HERBERT SCHARTAU, Mr. T. W. HANSON, Mr. THOMAS KEMPTON, and Mr. THURLEY BEALE; Solo Violin, Madame DUNBAR PERKINS; Solo Pianoforte, Miss ROSAMUND GILLUM; Conductors, Mr. JOHN JEFFERYS and Mr. RUSSELL LOCHNER. Grand Pianoforte kindly lent by Messrs. Pleyel and Co., New Bond Street. Tickets, Numbered and Reserved, 5s.; Reserved Seats, 2s. 6d.; Admission, 1s. Doors open at 7.30 p.m. Concert to commence at 8. Carriages may be ordered at 10.30. Tickets may be had of Messrs. John Barker and Co., Kensington High Street; Messrs. Lacon and Ollier, New Bond Street; and of Mr. Alfred Kenningham, Groveclade, Parsons Green, S.W.

## BOW and BROMLEY INSTITUTE CHOIR.—

Conductor: Mr. W. G. McNAUGHT, A.R.A.M. THE ROSE OF SHARON, on TUESDAY, March 17, with full professional Orchestra, &c.

## COLLEGE OF ORGANISTS.

January 13.—Examination for Fellowship.

" 14 and 15.—Examination for Associateship.

Candidates' names for the January Examinations must be sent in on or before Saturday, January 10.

January 16.—Presentation of Diplomats at the Neumeyer Hall.

Tuesday, January 27.—A Paper will be read, by Dr. F. J. Sawyer, on "Attempts to Modernize Counterpoint."

Tuesday, Feb. 24.—A Lecture will be given by Mr. E. Brakespeare.

" March 24.—Mr. A. Hill, M.A., F.S.A., will Lecture on "The Archaeological History of the Organ during the Medieval Renaissance Periods." (The Paper will be illustrated by numerous original drawings and sketches.)

Monday, April 13.—Annual College Dinner.

Tuesday, April 28, May 26, Papers will be read; and on Tuesday, June 23, Dr. E. J. Hopkins will give a Lecture.

July 7, 8, and 9.—Examination for Fellowship and Associateship.

Tuesday, July 28.—Annual General Meeting.

Further particulars will be duly announced.

E. H. TURPIN, Hon. Sec.

95, Great Russell Street, Bloomsbury, W.C.

## LONDON CHURCH CHOIR ASSOCIATION.—

The above Association will be prepared to receive MSS. of Anthems and Services (evening), together with Hymn Tunes and Chants to be sung at their next Annual Festival. All particulars may be had on application after second week in January, at Messrs. J. B. Gooding and Sons, 15, Aldersgate Street, E.C.

## STERN'S CONSERVATOIRE OF MUSIC.

BERLIN, Friedrichstrasse, 236.—INSTRUCTION in all branches of MUSIC by excellent Teachers. The direction has the pleasure to announce the engagement of the renowned Pianist, FRANZ RUMMEL, as Principal Professor for the Pianoforte. Circulars may be had free on application as above.

## MR. JAMES PECK, who for a great many years

was with the late Sacred Harmonic Society, solicits EMPLOYMENT as a STEWARD at CONCERTS, or in any capacity connected with musical matters, such as music copyist, &c. 35, Southampton Street, Strand, London, W.C.

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THE MADRIGAL SOCIETY offers Two Prizes, being the "Molineux Prize" of Ten Pounds, and the "Society's Prize" of Five Pounds, for the best and second best APPROVED MADRIGALS in not less than four nor more than six parts, the upper part or parts to be for one or two Treble Voices. The character of the composition to be after the manner of the Madrigal of the 17th century, by Beest, Wilbye, Weekes, Marenzio, and others, and to consist of independent part-writing, in figure or imitation; therefore a mere part-song or melody harmonised will be inadmissible.

The Madrigals to be delivered, addressed to the Secretary of the Madrigal Society, Woodside, Caterham, Surrey, on or before September 15, 1885, each composition having a device or motto affixed thereto, with the composer's name in a sealed envelope bearing a corresponding mark.

The award of the judges will be made known at the first meeting of the Society for the ensuing season, in November, 1885.

J. EDWARD STREET, Hon. Sec.

January, 1, 1885.

## THE MADRIGAL SOCIETY.—PRIZE COMPETITION, 1884.—

The "Molineux" Prize is awarded to the Madrigal, "I arise from dreams of thee," by Mr. Charles Marshall. The "Society's" Prize to "Ah! woe is me," by Mr. Henry Lahee.

(Signed) J. FREDERICK BRIDGE,

THOMAS HELMORE,

KELLOW J. PVE,

GEORGE C. MARTIN.

Judges.

December 13, 1884.

## MR. JOSEF CANTOR'S OPERATIC CONCERT

COMPANY, in their new and attractive Programme, entitled GEMS OF THE OPERAS, comprising extracts from many of the most popular Operas, Operas-bouffe, Operettas, and Cantatas, for Soli, Chorus and (ad lib.) Petit Orchestre.

The *Manchester Guardian* pronounces the Concert given by this Company the best of the season.

The *Manchester Examiner* says: "An admirable idea, admirably carried out."

The *Manchester Courier* says: "We trust the management will secure the services of this Company again as early as possible."

The *Preston Guardian* says: "A splendid concert."

The *Birkenhead News* says: "Both vocalists and instrumentalists were excellent. A most enjoyable concert."

The *Queen* says: "A cleverly-constructed programme."

The *Liverpool Daily Post* says: "A great advance upon the stereotyped form of ballad concert."

Secretaries of Choral Societies, Concerts, &c., within 100 miles of Liverpool, are requested to write for detailed opinions of the press, with other particulars. Specimen programmes to occupy from one to three hours in performance, will be forwarded on application. The Company consists of twenty-two artists of repute, and for an introductory engagement merely nominal terms would be accepted. Negotiations pending with many of the principal cities and towns in the North of England. All communications to Mr. Cantor, 50, Church Street, Liverpool.

## THE BIRMINGHAM CONCERT PARTY.—

Soprano, Miss Clara Surgey; Contralto, Miss Dews; Tenor, Mr. S. Ford; Bass, Mr. Monteith Randall. For Concerts, and Critiques of Press, apply Mr. Randell, Professor and Teacher of Singing, Holly Lodge, Monument Road, Birmingham.

## CONCERT PARTY.—Mrs. SEYMOUR KELLY,

Soprano. Mr. Stanley Moore, Alto. Mr. Charles E. Pillow, Tenor. Mr. Seymour Kelly, Bass. Accompanist and Solo Violin if required. For terms, &c., address, Seymour Kelly, The Cathedral, Chichester.

## PROFESSIONAL NOTICES.

## MISS VINNIE BEAUMONT (Soprano).

(Compass, A to C.)

For Oratorios, Classical and Ballad Concerts, and Organ Recitals, or Festival Services, address, Point House, Brigg, Lincolnshire, and 7, Bedford Place, Russell Square, London.

## MISS E. A. BLACKBURN (Soprano).

(Certificate R.A.M.)

For Oratorios, Concerts, &c., 39, Woodview Terrace, Manningham, Yorks.

## MISS BLACKWELL (Soprano).

(Pupil of Madame Sainton-Dolby.)

Orchestral, Oratorio, Ballad Concerts, &c., 4A, Sloane Square, S.W.

## MISS FRASER BRUNNER (Soprano).

For Oratorios, Operatic, or Ballad Concerts, address, 44, Icknield St. or Messrs. Rogers and Priestley's, Colmore Row, Birmingham.

## MADAME CARINA CLELAND (Soprano).

(Of the Royal Albert Hall and Crystal Palace Concerts.)

For Concerts, Oratorio, Grand Opera, and Criticisms, address, 73, Athol Road, Manningham, Bradford, Yorkshire.

## MISS FLORENCE DAVIS (Soprano).

(Pupil of Mr. William Shakespeare.)

For Oratorios, Concerts, &c., 56, Frithville Gardens, Shepherd's Bush.

## MRS. S. FORD (Soprano).

MR. S. FORD (Tenor).

For Oratorios, Concerts, &c., address, Merrivale Villa, Penn Fields, Wolverhampton.

## MISS BESSIE FURZE (Soprano).

Concerts, &amp;c., address, South Street, Exeter.

## MISS FUSSELLE (Soprano).

Pupil of Madame Sainton-Dolby, and late her Assistant Professor; also Licentiate (Artist) of the Royal Academy of Music.

For Concerts, Oratorios, &c., address, 37, Harrington Square, N.W.

## MISS BESSIE HOLT, R.A.M. (Soprano).

(Of the London, Manchester, and Newcastle Concerts.)

128, Shelton Terrace, Lower Broughton Road, Manchester.

## MISS MINNIE JONES (Soprano), R.A.M.

(Honour Certificate for Singing.)

For Oratorios, Concerts, &c., address, 238, Brixton Road, S.W.

## MISS CLARA MARNI, R.A.M. (Soprano).

For Oratorios, Dinners, and Miscellaneous Concerts.

Address, 32, Stoke Newington Green, London, N.

## MRS. MASON (Soprano).

Oratorios, &amp;c., Coundon Street, Coventry.

## MISS EMILY PAGET (Soprano).

(Medalist for Singing, R.A.M.)

For Concerts, &c., address, 10, Lloyd Square, London.

## MRS. ALFRED J. SUTTON (Soprano)

Is open to engagements for Concerts and Oratorios.

54, Duchess Road, Edgbaston, Birmingham.

## MADAME CLARA WEST (Soprano).

MISS LOTTIE WEST (Contralto).

Beethoven Villa, King Edward Road, Hackney.

## MISS NEWTON HOLLAND (Mezzo-Soprano).

For Oratorios, Concerts, At Homes, Lessons, &c., 17, Beaumont Road, West Kensington.

## MISS LILY MARSHALL-WARD (Soprano).

MISS NELLIE MARSHALL-WARD (Mezzo-Sop.)

MISS JESSIE MARSHALL-WARD (Contralto).

Address, 80, Addison Street, Nottingham.

## MADAME L'ESTRANGE (Mezzo-Soprano).

7, James Street, Westbourne Terrace, W.

## MISS ADA SOUTH, R.A.M.

Medalist. Mezzo-Soprano or Soprano. For Oratorios, Ballad, and Operatic Concerts, address, Oakwood, Brondesbury Park, N.W.

## MISS ALICE BERTENSHAW (Contralto).

For Oratorios, Concerts, &c., 281, Fairfield Rd., Droylsden, Manchester.

## MISS ALICE BOQUET (Contralto)

(R.A.M. Silver Medalist).

For Oratorios, Concerts, Dinners, &c., address, 39, Lewisham High Road, New Cross, S.E.

## MISS CLARE BOWEN (Contralto).

For Oratorios, Concerts, Soirées, &c., on moderate terms. Address, 91, Tredegar Road, Bow, E.

## MADAME HETTY CARLYLE (Contralto).

For Oratorios, Concerts, &c., address, 9, Wetherby Terrace, Earl's Court, W.

## MISS ISABEL CHATTERTON (Contralto).

Orchestral, Oratorios, Ballad Concerts, 91, John Street, Thornhill Square, Barnsbury, N.

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## MDLLE. ANNETTA HALLWOOD (Contralto).

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For Oratorios and Concerts, address, 5, Ranelagh Street, Liverpool.

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## MISS MARGARET LEYLAND (Contralto).

For Oratorios, Concerts, &c., address, 51, Plymouth Grove, Manchester. Opinions of the Press on application.

## MISS LONSDALE (Contralto).

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For Oratorios, Concerts, &c., address, 66, Lowther Street, York.

## MISS PATTIE MICHIE, L.A.M. (Contralto).

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For Concerts, Oratorios, &c., 63, Park Walk, Fulham Road, S.W.

## MISS CONSTANCE POOCK (Contralto).

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For Oratorios, Ballad Concerts, Organ Recitals, &c., address, Green Hill, Derby; or, 8, Buckingham Palace Road, S.W.

"Miss Poock efficiently undertook the *Messiah* Contralto solos, her best efforts being in 'He shall feed His flock,' and 'He was despised.'" *Drill Hall, Derby, 1884.*

## MISS JEANIE ROSSE (Contralto).

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## MISS ALICE WOLSTENHOLME (Contralto).

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## MR. VERNEY BINNS (Tenor).

Address, 65, King Cross Street, Halifax.

## MR. SINCLAIR DUNN (Scottish Tenor).

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## MR. T. E. GLEDHILL

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For Oratorios, Concerts, &c., address as above, or 4, Orwell Terrace, Edinburgh.

## MR. JOHN M. HAYDEN

(Principal Tenor, Salisbury Cathedral, and of the London, Birmingham and Bristol Concerts.)

For vacant dates, &c., address 20, New Street, Salisbury.

## MR. EDWARD SLACK (Tenor)

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## MR. JOHN WHITTAKER (Tenor).

For Oratorios, Concerts, &c., address, Willow House, Accrington; or 12, Princes Street, Church, near Accrington.

## MR. CHARLES H. HAYNES (Baritone).

For Oratorios, Concerts, &c., address, 99,bury New Road, Higher Broughton, Manchester.

## MR. JOHN HENRY (Baritone).

For Oratorios, Ballad Concerts, At Homes, &c. Also gives Lessons in Singing. Address, 12, Edward Street, Hampstead Road, N.W.

## MR. W. MONTGOMERY (Baritone, High).

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## MR. W. H. BEHRENS (Bass).

For Oratorios, Concerts, &c., address, J. Ward, Music Repository, 28, Victoria Street, Grimsby.

## MR. ALBERT BROWN (Basso).

For Oratorios, Concerts, &c., address, 75, Church Street, Preston, Lancashire.

## MR. THEODORE FRANCE (Bass).

For Oratorios, Concerts, &c., address, Parish Church, Leeds.

## MR. T. C. HOLLIDAY (Bass).

For Oratorios, Concerts, &c., address the Cathedral, Rochester.

## MR. FRANK MAY (Bass).

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## MR. HENRY PRENTON (Bass).

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## MR. E. G. R. RICHARDS (Bass).

For Oratorios, Concerts, &c., address, 1, Clifton Place, Newport, Mon.

## MR. J. SHARPE (Oboeist).

For Oratorios and Concerts, address, 235, Lydgate Hill, Pudsey, near Leeds.

**MR. JAMES BLAMPHIN** (Solo Harpist).

For terms, dates, &c., address, 35, Mornington Crescent, N.W.

**ALFORD H. MATTHEWS** (Oboe and Tympani).

At liberty for Town or Country Concerts, or as Conductor at Choral and Orchestral Societies, 116, Avenue Road, Acton, Middlesex.

**MISS VINNIE BEAUMONT** (Soprano). Engaged:

December 2, Rushden ("Judas"); 3, Redbourne; 4, Warwick ("Merrie Men of Sherwood"); 9, Whitby ("Messiah"); 10, Louth ("Holy City"); and "May Queen"; 11, Gorleston ("Acis and Galatea"); 16, Maclesfield ("Messiah"); 20, Nottingham; 22, Beverley (Van Bree's "St. Cecilia's Day"); January 1, Belper ("Messiah"); 6, Scunthorpe; 19, Higham Ferrers ("Christ and His Soldiers"); 22, Market Rasen ("Judas"); 28, Kirton; February 3, Horncastle ("Rose of Sharon"). Others pending. Point House, Brigg, Lincolnshire.

**MISS EVA D. FARBEINSTEIN** (Soprano), Pupil of

Signor Ardit, Conductor of Her Majesty's Opera, is booking engagements for coming season. For terms and vacant dates, address, 20, Story Street, Hull, or N. Vert, 52, New Bond Street, W.

**MISS JULIA JONES** (Soprano Vocalist) begs

that all communications respecting engagements for Oratorios, Concerts, &c., be addressed, 214, Bridge Road, Battersea, S.W.

**MISS ADA MOORE** (Soprano) requests that all

communications respecting engagements for Concerts, Oratorios, Lessons, &c., be addressed, 26, Shrewsbury Street, Old Trafford.

**MADAME LAURA SMART** (Soprano) requests

that all communications respecting Oratorio, Operatic or Ballad Concerts, be addressed, 50, Church Street, Liverpool.

**MISS HELEN HEATH** having recovered from

her illness is prepared to accept engagements for Concerts, Banquets, &c. 20, Chrysell Road, N. Brixton.

**MADAME WORRELL** (Soprano), Associate of

the Royal Academy of Music. Communications respecting engagements for Oratorios, Classical, Operatic, or Ballad Concerts, to be addressed to 52, Knowle Road, Brixton Road, S.W.

**MR. J. ALLAN ACOTT** (Principal Tenor, York

Minster). Engaged: December 10, 19; 30, Knottingley ("Messiah"); 31; January 2, 1885; 6, Selby ("Messiah"); 13; 14, York ("Messiah"); 20. Others pending. Address, 33, Grosvenor Terrace, or The Minster, York.

**MR. GEORGE BANKS** (Tenor). Engaged:

December 19, Edinburgh ("Messiah"); 20, City Hall, Glasgow ("Pinafore"); 31; January 2, 14, Hereford (Ballads); 8, Kingston ("Daughter of Jairus"); 17, City Hall, Glasgow (Farmer's "Cinderella") (5th engagement). For terms, address, Cathedral, Hereford.

**MR. CHARLES CHILLEY** (Tenor). Mr. BAN-

TOCK PIERPOINT (Baritone) and Concert Party. Address, 28, Osnaburgh Street, Regent's Park, N.W.

**MR. E. DUNKERTON** (Tenor), of Lincoln

Cathedral, having successfully fulfilled engagements as follows during the present autumn, is open to accept Engagements for Concerts, Oratorios, &c.: Mansfield (twice), Barton, Brigg, Leicester, Retford (twice), New Wortley, Lincoln (twice), Market Harborough, Norwich, Leeds, Pudsey, Melton Mowbray, Newark, Ilkeston, Loughboro'. Engagements pending for 1885: Broughton, January 2; Leeds ("Daughter of Jairus"), January 6; Downham ("Rose Maiden"), January 8; Lincoln ("St. Paul"), January 27; Wainfleet, January 29; Ayr ("Creation"), February 13; Nottingham, March 24; Hull; Ilkeston. For terms, address, Cathedral, Lincoln.

**MR. ALFRED KENNINGHAM** begs to announce

that his NEW ADDRESS is "Grovefield," Parsons Green, S.W., where all communications should be addressed. The following engagements are already booked, viz.: "Messiah," at Belper; Rossini's "Stabat Mater," Peckham; Ballads, City; Benefit Concert, Kensington; Selection from "Elijah" and "Judas," Bloomsbury; Ballads, at Baintree; "Samson," Erith; Ballads, St. James's Hall; "Hymn of Praise," Kettering; "St. Paul," at St. Paul's Cathedral; Ballads, City; Ballads, St. James's Hall; "Messiah," Kingston, &c.

"Has a clear voice of much compass."—*Norwood Review*.

**MR. ERNEST A. WILLIAMS** (Baritone) is pre-

pared to accept engagements for himself, or arrange Concerts with his London and Provincial Ballad Concert Party. Charity Concerts arranged for clergymen and others on special terms. Instrumentalists provided. Address, Junior Garrick Club, Adelphi, W.C.

**MR. THOMAS KEMPTON** (Bass). Engage-

ments booked:—Tottenham, Miscellaneous; City, "Last Judgment"; Cirencester, "Last Judgment"; Bishop Stortford, "Last Judgment"; Swindon, "Messiah"; Sheffield, "Judas"; Rotherham, "St. Paul"; Paddington, "Messiah"; St. Leonards, "St. Paul"; North London, "Creation"; Kensington, Ballads; St. James's Hall, Miscellaneous; St. Leonards, "Elijah"; Chelmsford, Ballads; Stanstead, Ballads; South Kensington, Ballads; Richmond, Ballads; &c., &c. For vacant dates, and also for Quartet Party, address, 52, St. Paul's Road, Canonbury, N.

**MR. FREDERICK BEVAN** (Bass, H.M. Chapel

Royal, Whitehall) begs to announce that he is open to accept ENGAGEMENTS for Oratorios, Classical, Operatic, or Ballad Concerts, &c. 21, Bonham Road, Brixton Rise, S.W.

**MR. EGBERT ROBERTS** (Bass). For terms for

Concerts, address, N. Vert, Esq., 52, New Bond Street, or to Mr. E. R., 51, Pentonville Road, N.

**MR. BINGLEY SHAW** (Bass). Engaged: Not-

tingham, December 9; Derby, 17; Mansfield, 18; Staveley, 29; Wirksworth, 30; Nottingham, January 6; Gonalston, 23; Nottingham, 20; Bow and Bromley Institute, February. The Cathedral, Southwell.

**MR. J. MALLITT JONES** requests that all

communications may be addressed to him at his Studio, 2, Kempsford Gardens, Earl's Court, S.W.

**MR. J. BAPTISTE CALKIN** begs to announce

that he has RESIGNED his appointment of Organist and Choirmaster at St. Thomas's Church, Elm Road, and that he has no intention of taking any other engagement of the kind.

**MISS COSA GREGSON** (Solo Violinist and Piano-

forte Accompanist) is open to ENGAGEMENTS for the present season. For terms and testimonials apply South Street, St. Neots, Hunts.

**MISS F. LOCKWOOD**, Harpist to the Carl Rosa

Opera Company. London address, 6, Frederick Place, Gray's Inn Road, W.C.

**MR. JAS. E. DALE** is establishing a REGISTRY

of Organists, Choirmasters, Pianists, and Singers, for those seeking APPOINTMENTS and ENGAGEMENTS, either for Church, Chapel, or Concert (principally for North of England). Fees:—Organist, &c., 10s. 6d.; Singers, 5s. per term of three months (payable in advance), references and particulars of abilities required. Address, 2, Edward Street, Wardleworth, Rochdale. P.O.O. payable at Rochdale.

**THE MISSES PORTER'S CONCERT PARTY.**—

Ada, Vocalist, Free Scholar, N.T.S.M.; Gertie, Violinist (Pupil of Mr. Carrodus); Amy, Cellist; and Nellie, Flautist and Piccolinet. Solos (Vocal and Instrumental), Trios, Quartets. May be engaged, together or separately. Terms, &c., 17, Formosa Street, Maida Hill.

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F. J. HOLLAND, Chairman.

**MUSICAL INTERNATIONAL COLLEGE.**—

President, E. J. HOPKINS, Mus. Doc.

Principal, EDWIN M. LOTT.

Next Local Theoretical Examination throughout the Kingdom, June, 1885. Practical Examinations in Instrumental and Vocal Music, conducted personally by the Principal. For particulars of Examinations, presentation of Medals, &c., apply to the Local Secretaries of the various Centres, or to the Secretary, Musical International College, 270, Cornwall Road, Notting Hill, W.

**DR. ALLISON** instructed by Post Candidates who

passed RECENT EXAMINATIONS for MUS. DOC. OXON., & T.C.D., MUS. BAC., CANTAB., December, 1884; MUS. BAC., T.C.D., 1884; MUS. BAC., OXON., Cambridge 1st Mus. Bac. (1st Class), 1884; L.R.A.M. (1884), Local R.A.M. "With Honours," 1884, S.P.M., F.C.O., A.C.O. (1884), A.T.C.L., L.T.C.L. (1884) and other Musical Examinations. Theory of Music, Orchestration, and Revision of Musical Compositions by Post to Correspondents anywhere. Personal Instruction in Singing, Organ, and Pianoforte.

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Lady (Silver Medalist, certificated, and A. Mus. T.C.L.) gives LESSONS, privately or in class, and prepares for Examinations. Own or Pupil's residence. Schools attended. Address, A. Mus., 15, Dover Street, W.

**MR. R. STOKOE**, Mus. Bac., Cantab., F.C.O.,

gives ORGAN and PIANOFORTE LESSONS. Harmony, Counterpoint, Composition, &c., taught personally or by post. Terms moderate. 14, Down Street, Piccadilly.

**DR. CORBETT** gives LESSONS through post

in Harmony, Counterpoint, Instrumentation, Form, &c. Upwards of 90 Pupils have passed Examinations, including Mus. Bac., L.R.A.M., F.C.O., and L. Mus. T.C.L. Address, College of Music, Shrewsbury.

## TRINITY COLLEGE, LONDON.

PRESIDENT: THE RIGHT HON. THE EARL OF ABERDEEN.

### CLASSES AND LECTURES.

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## IMPORTANT ANNOUNCEMENT.

## THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR

EDITED BY H. C. LUNN.

PUBLISHED ON THE FIRST OF EVERY MONTH.

When in the number of "THE MUSICAL TIMES" for December, 1876, we intimated to our readers that, in consequence of the large demands upon our space, the Proprietors had resolved, at the commencement of the following year, to increase the Journal to 48 pages, it could scarcely be foreseen that the new features of interest then introduced would constantly necessitate a still further increase. The pressure of highly important matter has however for several years rendered this course of action absolutely indispensable, and numbers have frequently appeared consisting of 64 pages. In order, therefore, to fully maintain the character of the journal, not only as a reliable record of all events in the world of music, but as a vehicle for the expression of the opinions of cultivated thinkers on the art, it has been resolved to ENLARGE ITS SIZE PERMANENTLY TO 64 PAGES, beginning with the present number. That the promises made in our former announcement have been faithfully fulfilled must be frankly acknowledged; and we have now only to add that every exertion will still be made to strengthen our Journal, not only by increasing the number of special correspondents, both at home and abroad, but by securing from time to time the services of the ablest writers as regular contributors.

On and after JANUARY 1, 1885, the Price of the Journal will be raised from 3d. to 4d.; post-free, 5d.; Annual Subscription, 5s. The musical composition published in each number, when purchased separately, will, however, be sold, as before, at 1½d.

## THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

JANUARY 1, 1885.

## THE COMING YEAR.

STANDING upon the threshold of a new year, it may be well to attempt some kind of forecast of its musical probabilities. Though not without features of interest, 1884 will hardly as a whole be ranked among the most eventful of recent years; if compared with some of its predecessors it might almost be called quiet. It is only natural that in art, as in nature, periods of activity should be alternated with seasons of lull and repose. So far as can be foreseen, the coming year bids fair to be one of more than average interest; and we propose briefly to notice the chief events which may be anticipated in the musical world, both metropolitan and provincial.

As the year 1885 is the bi-centenary of the births of both Handel and Bach, it may, of course, be anticipated that the works of these composers should attract special attention during the coming season. The Sacred Harmonic Society, which in the past has probably done more to spread a knowledge and love of Handel's works than any other musical institution, announces a performance of "Belshazzar" on February 27. This will certainly be most welcome; for the opportunities of hearing the work—one of the old master's finest—are very few. We cannot

help asking, in passing, why out of nineteen oratorios which Handel wrote not more than three or four are to be heard except on the rarest occasions? "Saul," "Athalia," "Joshua," "Belshazzar," and others which might be named, are quite as well worthy of a hearing as "Samson" or "Judas Maccabæus"; but they appear to be persistently ignored. Let us hope that the performance of "Belshazzar" may direct the attention of our musical societies to the neglected treasures to be found in the complete edition of Handel's works.

The Crystal Palace Company is exercising a very wise discretion in anticipating by one year the triennial Handel Festival, which is fixed for the coming June, instead of June 1886. No specific announcement of the programmes has yet been made; but it may be safely conjectured that the "Messiah" and "Israel in Egypt" will occupy the first and third days of the festival, and that the only novelties introduced will be on the Selection day. Even on this point too much must not be expected; as past experience leads to the conclusion that there are certain stereotyped numbers, both solos and choruses, which are sure to be given at every festival. The performances will of course be conducted by Mr. Manns, whose success on the last occasion is sufficient guarantee that the coming celebration will be in musical efficiency by no means inferior to those that have preceded it.

The 21st of March being the 200th anniversary of Bach's birthday, the Bach choir will give a grand performance in the Albert Hall of the great Mass in E minor, a work of which in this country the society which Mr. Otto Goldschmidt conducts appears to enjoy the monopoly. For this occasion there will be a chorus of about 600 voices, the Bach choir forming the nucleus; and we presume that the orchestra will be proportionately reinforced. Under such conditions the undertaking is formidable; because Bach's complex and exceedingly florid counterpoint is less fitted for a large body of performers than the simple and more diatonic progressions of Handel; but our recollection of the excellent performances given some years since of the "Christmas Oratorio" and the "Passion according to St. Matthew" by the Albert Hall Choral Society reminds us that the difficulties of the task, though great, are not insuperable; and Mr. Goldschmidt may be safely trusted to neglect no means towards securing a satisfactory result.

Leaving these special performances, and coming to our established musical institutions, the Crystal Palace naturally claims the first place. The Saturday concerts are to be resumed, after the usual Christmas interval, on February 14. The full programmes of the remaining concerts are not yet issued; but the promises of the original prospectus which have not yet been fulfilled give evidence that there will be no lack of attractiveness at Sydenham during the rest of the season. Berlioz's "Te Deum," which has never yet been heard in England, will of course be the work which will excite the greatest interest; but the production of Raff's last symphony, and of Brahms's new symphony, if the latter work should be ready in time, will also give importance to the coming concerts.

The Philharmonic Society has just issued its preliminary prospectus, and enough is known of its probable plans to justify anticipations of a successful season. In the first place, the committee has abandoned the policy pursued last year of engaging a different conductor for each concert, and have secured the services for the season of Sir Arthur Sullivan. This is a distinct gain; for under an ever-varying direction the highest artistic excellence is obviously impossible. The question whether the committee has behaved

well to those gentlemen who assisted them last season by conducting, in not inviting any one of them to accept the permanent conductorship, is a question which it is not our business now to discuss. Among the promised novelties of the season are a new symphony, composed for the Society and conducted by Herr Dvorák; Moszkowski's symphonic poem "Johanna d'Arc," produced for the first time in England, and also conducted by the composer; a new orchestral serenade, composed and conducted by Mr. Thomas Wingham, and a new Prize Overture, the committee having offered a prize of twenty guineas for the best composition in this form. If the Directors of the Philharmonic Society cannot command success, they are at least doing their best to deserve it. The Richter concerts, which have now apparently become an established institution among us, will be given as usual after Easter; but as no prospectus has yet been published, we are unable to furnish particulars concerning them. Looking at past seasons, it is at least a reasonable conjecture that the symphonies of Beethoven and extracts from the works of Wagner will be the attractions upon which reliance will mostly be placed.

The London Musical Society has since its foundation six years ago made for itself a special reputation by the performance of novelties. The two concerts to be given during the year will show no falling off in research, or in interest, as they will include Rheinberger's cantata "Christoforus," a work of which report speaks very highly, the "Sänger's Fluch" of Schumann, the "Requiem" of Draeske, and the orchestral "Legenden" of Dvorák, all for the first time in England. Lovers of part-singing will have heard with much pleasure of the intention of Mr. Henry Leslie to resume the direction of his celebrated choir. We can wish him nothing better than that he may soon restore it to the proud position which it occupied for so many years as the finest body of unaccompanied singers to be heard in the metropolis.

Looking now in the direction of opera, the prospect in one direction is very bright. Every lover of true art will be glad to hear that Mr. Carl Rosa will this year give a nine weeks' season of English opera in London, instead of the very short seasons which we have had of recent years. The past career of Mr. Rosa warrants the confident anticipation that the performances will be of high excellence. The special features of the coming season will be the production of a new opera on a Russian subject by Mr. A. Goring Thomas, and the first performance in London of Massenet's new opera "Manon," the English version of which is from the experienced pen of Mr. Joseph Bennett. Of Italian and German opera nothing positive can yet be said. The increasingly exorbitant demands of *prima donne* make the successful carrying on of Italian opera a more and more difficult task—a matter which from an art point of view is not wholly a cause for regret. If Italian opera is to be popularised among us, and its masterpieces deserve popularity as much as those of the French and German schools, this can only be effected by the entire abandonment of the pernicious "star-system," and the substitution for it of that excellence of *ensemble* to which Mr. Carl Rosa on the one side, and the German opera performances at Drury Lane and Covent Garden on the other, chiefly owe their success. Nothing is yet settled as to a German opera season this year; on the other hand, there have been rumours, though at present nothing more, of possible performances of French "opéra comique" at one of our metropolitan theatres.

In the International Inventions Exhibition, to be held during the present year at South Kensington,

we regret to find that music is relegated to a subordinate place. It is true that the exhibits are classified in two divisions, "Inventions" and "Music"; but an examination of the official prospectus shows that while the former division contains thirty-one groups, the musical department has only three; it is, so to speak, tacked on as a kind of appendage to the other. It is probably too late now for the Commissioners to modify their scheme to any considerable extent; but, as recent exhibitions have had a distinctly educational aim, we would, even now, suggest the possibility of giving more importance to the musical section of the coming one. With the resources at their disposal a series of historical performances of music might be feasible. We learn that a series of choral competitions is contemplated; but experience unfortunately teaches that such meetings are seldom successful, if only for the reason that first-class choirs with an established reputation decline to enter upon contests in which they have little or nothing to gain, and in the event of defeat (possibly by no fault of their own,) a great deal to lose. In any case, it is a slight, rather than an honour, to the art to introduce it, as has apparently been done, as a kind of make-weight; and in the name of English musicians we feel it our duty to protest against the course which the Commissioners have thought proper to adopt.

Of the three provincial festivals of the year that of Birmingham will, as usual, occupy the post of honour. Three years since the committee showed itself fully alive to the responsibilities of its position; and the festival at which Gounod's "Redemption," Gade's "Psyche," Mr. Villiers Stanford's Serenade, and other works from English pens were produced, was in all respects one of the most successful ever held. There is every prospect that the festival which will take place next August will fully equal the last. Gounod's sequel to the "Redemption"—his new oratorio "Mors et Vita"—will, of course, be the greatest attraction; but besides this, Dvorák is writing a new cantata for the occasion. English music too will be excellently represented; in the vocal department there will be choral works by Messrs. Cowen, Stanford, and Anderton; and in the instrumental Mr. Ebenezer Prout will contribute a symphony, and Mr. A. C. Mackenzie a violin concerto. The name of Hans Richter as conductor is in itself a tower of strength; and it may be safely predicted that the festival will be the prominent event of the musical year. Of the two other festivals, that of the Three Choirs at Hereford and that at Bristol, very little can yet be said, because the arrangements are not sufficiently advanced; but from the former city we hear that a statement recently made in the columns of *Truth*, to the effect that the festival would not take place for want of proper support, has excited so much feeling in the neighbourhood that stewards have already come forward as guarantors against loss in far larger numbers than at the last festival. There is a talk of a performance of Liszt's "St. Elizabeth" at Bristol; but we believe nothing is yet definitely settled.

From the necessarily incomplete list of coming events which we have given in this article, it will be seen that the musical year bids fair to be anything but dull. It is probable that many features of interest will present themselves of which at present nothing is known; but the arrangements already made are sufficient to justify a sanguine view of the future. Signs of vigorous life are everywhere apparent, in the smaller provincial centres no less than in the metropolis; and all lovers of music will join us in the wish that the year 1885 may show a distinct artistic progress in the country.

## HANDEL MYTHS

By WILLIAM H. CUMMINGS.

THE bi-centenary of the birth of G. F. Handel is almost at hand. Biographies of him are so numerous and accessible that it is unnecessary to give even a summary of his instructive and interesting career, but it will be useful to endeavour to dissipate some of the fond imaginings of enthusiastic Handelians, which by frequent repetition have at last come to be regarded as absolute truth. How often we read in the daily and other journals of pilgrimages to "Handel's Church," at Whitechurch, near Edgware; what enthusiasm is excited in the breast of the admiring visitor to the sacred fane when he reads the following, inscribed on a brass plate attached to the organ-case:

"HANDEL was Organist of this Church from the year 1715 to 1721, and composed his oratorio *ESTHER* on this Organ."

Of course, a musician, amateur or professional, recollecting the well authenticated accounts of Handel's method of composing "*da mente*," knows that the inscription cannot be accepted as literally true, he therefore substitutes the word "*performed*" for "*composed*," and feels happy in believing that, at least, he is actually visiting the church where Handel was organist. A recent writer, more bold than his predecessors, said "Handel composed his oratorio '*Esther*' for the consecration of this church. In fact, it was perhaps literally within these walls that Handel's career was decided." This is all fable, arising from the generally accepted belief that the church referred to was once the chapel of the Duke of Chandos.

Schœlcher, in his life of Handel, adopted the error, and still more recently Mr. Rockstro, in his excellent biography of the great master, has fallen into a similar mistake. At page 104, speaking of the Duke of Chandos's chapel, at Cannons, he says: "For the service in his private chapel he maintained not only a numerous choir, but a band of instrumental performers also, on a scale as grand as that of a Kapelle of a German potentate. This chapel—now the parish church of Whitechurch, Middlesex—is the only building on the estate which has escaped destruction."

The mistake so oft-repeated seems to have originated by a statement of Lysons in his book, "*Environs of London*" (Vol. III., p. 408), where he says, "The Parish Church is dedicated to St. Lawrence. It was rebuilt (the tower excepted) at the expense of the Duke of Chandos, about the year 1715, but the internal decorations were not finished till 1720. It was opened on the 29th of August of that year." Lysons gives as his authority *Reed's Weekly Journal*, but that paper, under date September 3, 1720, says, "His Grace the Duke of Chandos's domestic chapel at his seat at Cannons, Edgware, curiously adorned with paintings on the windows and ceilings, had divine worship performed in it, with an anthem, on Monday last, the first time of its being opened."

This account most clearly points out the fact that it was the domestic or private chapel which was opened in 1720. It remains for me to prove that the domestic chapel and the Parish Church were co-existent, but distinct buildings. Fortunately we are enabled to do this by referring to a work entitled, "*A Journey through England in Familiar Letters from a Gentleman Here to his Friend Abroad*," published in 1724. Speaking of the Duke of Chandos's estate at Cannons, he says, "The disposition of the avenues, gardens, statues, paintings, and the house of Cannons, suits the genius and grandeur of its great master. The Chapel, which is already finished, hath a choir of vocal and instrumental musick as the Royal Chapel;

and when his grace goes to Church, he is attended by his Swiss guards, ranged as the yeomen of the guard: his musick also plays when he is at table; he is served by gentlemen in the best order; and I must say that few German sovereign princes live with that magnificence, grandeur, and good order. . . . You ascend the great avenue to Cannons from the town of Edger by a fine iron gate, with the duke's arms and supporters on the stone pillars of the gate, with balustrades of iron on each side, and two neat lodges on the inside. This avenue is near a mile long, and three coaches may go abreast. In the middle or half-way of this avenue is a large round basin of water, not unlike that on the great road through Bushey Park to Hampton Court. This avenue fronts an angle of the house, showing you two fronts at once, and makes the house seen at a distance the larger. . . . You turn, therefore, a little to the left to come to the great court, which leads to the *salon* and the great staircase, and a little further to the left to another court, which leads to the back stairs, now made use of till the great apartments are finished. The house consists of four fronts, all of free stone, of about a hundred feet wide each. The front from the great stairs is to the east, and hath an avenue directly from it down to the Parish Church at about half-a-mile's distance. The north front is towards the parterre and great canal; the west towards the gardens; and the south looks through a great area, where the offices and stables are, down another large avenue which ends in a mountain. . . . The *salon*, when finished, is to be supported by marble pillars and painted by Belluci, as is the great staircase, which is all of marble; most of the steps are already laid, and of great length, and all one piece of marble. The staircase leads you into the apartments fronting the parterre and grand canal, and consists of a suite of six noble rooms, well proportioned, finely plastered and gilt by Paragotti, and the ceilings painted by Belluci. From these apartments you go into my lord's dressing-room and library, fronting the gardens, and from thence you descend by another fine pair of stairs (which I cannot call backstairs), all painted by Legarr, and balustraded to the top of the house by iron into a court which opens into the great area to the East, in which is the Chapel on your right, the kitchen on your left, and lower on each side the stables, the bottom of the area enclosed with balustrades of iron. . . . The chapel is incomparably neat, and finely plastered and gilt by Paragotti, and the ceilings and niches painted by Belluci. There is a handsome altar-piece, and in an alcove above the altar, a neat organ. Fronting the altar, above the gate, is a fine gallery for the duke and duchess, with a door that comes from the apartments above, and a staircase that also descends into the body of the chapel, in case of taking the Sacrament, or other occasion. In the windows of this chapel are also finely painted some parts of the history of the New Testament."

This lengthy extract effectually establishes the distinct identity and locality of the domestic chapel and the parish church.

The Duke of Chandos died on August 9, 1744, and his heir, finding his patrimony insufficient to maintain an expensive estate like Cannons, endeavoured in vain to find a purchaser for the mansion; ultimately the furniture and effects of the mansion were sold and the building demolished. Cock, the well-known auctioneer of the Piazza, Covent Garden, sold the various items, including the building materials, by auction. One of the lots in the catalogue was the "fine-toned organ by Jordan." This organ is now in Trinity Church, Gosport. It presents the same

appearance it did in its original position at Cannons, the fine case being decorated with the Chandos arms. It was purchased by a subscription of the parishioners. A document printed in 1748, giving an account of the purchase, is worthy of re-production here:—

	£	s.	d.
To cash, paid to Mr. Ch. Cock (the auctioneer) for the organ as it stood at Cannons ... ..	117	12	0
To do., paid Mr. Jordan for taking it down and carriage to London ... ..	16	0	0
To do.—ditto for repairs ... ..	105	0	0
To do.—ditto for a new swell ... ..	30	0	0
To do.—ditto for repairs and carriage to Gosport ... ..	8	0	0
To cash, paid Mr. Richard Mullings for painting the organ, as per bill ... ..	1	14	0

It will be interesting to note that the windows of the domestic chapel were purchased for the parish of Great Malvern, Worcestershire.

The Parish Church (Whitchurch) was rebuilt by the Duke of Chandos simultaneously with the erection of his own mansion, the paintings and decorations were by the artists Paragotti, Bellucci, and Legarr. The Duke intended to rebuild a tower also, but "the parishioners having sold their bells in the expectation that the Duke would present them with a new peal, his Grace took offence and proceeded no further in his design."

The brass plate, which lies so circumstantially, was placed on the organ-case by Julius Plumer, Esq. M. Schœleher notices the fact, and adds the date, 1750, an evident mistake; the estate of Cannons was purchased in 1811 by Sir Thomas Plumer, Vice-Chancellor of England, and the donor of the plate was his son.

Handel resided in London from 1715 to 1720; he became chapel-master and director of music to the Earl of Carnarvon (afterward Duke of Chandos) in 1718, who then resided in Cavendish Square. It is not probable that Handel visited Cannons until he went there in 1720 to produce his Oratorio "Esther" for his patron, who had been created Duke of Chandos in April, 1719. The Parish Church of Whitchurch is interesting from its association with the Grand Duke, as he was called; and Handel may have visited the Church and probably performed on the organ, but it is certain that he never was organist of the church, nor did he compose on the organ therein.

#### THE GROWTH OF MUSICAL FESTIVALS.

This heading may seem a little curious, not to say unmeaning, as the number of our provincial musical gatherings has for some time past exhibited little or no tendency to increase. It has often been a matter of surprise to us that the long-continued existence and prosperity of triennial festivals in certain towns has not led to wholesale imitation in other centres of population. Putting art on one side for the moment, and regarding only utilitarian considerations, the benefit of periodic music meetings is undeniable. The local charities of Birmingham and Leeds, and of Gloucester, Worcester, and Hereford, are enriched to no small extent by this means; and the presence of a large number of well-to-do visitors must be of great service to local traders and hotel-keepers. The service these gatherings render to music is no less real and unquestionable. As we pointed out last month, it is only at provincial festivals that new works of importance are commissioned and produced in this country. The loss to art if Birmingham had not acted as a motive power for the presentation of "Elijah" to the world would have been incalculable. And only recently the awakening of Norwich to a sense of its duties in the matter has been the means of giving us "The Rose of Sharon." The production of two such works would alone compensate for a

mass of mediocrity by their side; but in addition to them, scores of lesser works could be named which are now in the *répertoire* of choral societies, and give pleasure to thousands, but which would have had no existence but for the initiative of festival committees. It is especially astonishing that up to the present time no cathedral cities have followed the example set by the three western shires. In the governing bodies of our cathedrals we have the nucleus of festival machinery ready to hand, and local support might be regarded as certain to follow any movement set on foot by the leading clerical authorities of a diocese. We are fully aware that substantial, and by no means ill-founded, objections to the use of cathedrals for elaborate musical performances were made a few years ago, owing to the increased feelings of reverence for sacred buildings, and the existence of certain abuses for which the management and the public were equally responsible. How these objections have been met and conquered by mutual displays of good sense and good taste is well known to musicians. Simultaneously, a conviction has been steadily gaining ground that secular concert-rooms are not the most appropriate places for the rendering of grand sacred works. Is there any one bold enough to deny that "The Messiah," "Elijah," and "The Redemption" are immeasurably more impressive when heard in a cathedral, with its solemn beauty and awe-inspiring associations, than in St. James's Hall, amid garish lights, the buzz of conversation, and the interruption of applause? English cathedrals were for centuries the nurseries of national musical art in this country, and the time has now arrived when they can be so in a larger and more comprehensive sense, at the same time making music fulfil its best and truest mission, that of being the hand-maid of religion.

We look from Dan to Beersheba and happily find that all is not barren. Information reaches us that a movement has been started for the establishment of a triennial festival in Lincoln. A more appropriate centre for such an institution could not be named. With the exception of the Norwich festival there are no musical gatherings of importance in the Eastern counties, and, whether justly or not, this part of the country has incurred the stigma of being unmusical. The reproach could not be more easily wiped out than by inaugurating a festival scheme analogous to that of the Three Choirs. Norwich, Lincoln, and Peterborough might be the centres of operation, and the preliminaries now taking place in the capital of the fen country may therefore be regarded as a step in the right direction. It appears that a similar idea was entertained about twenty years ago, but it proved abortive. However, we have advanced greatly since that time, and things are now fairly promising. In order, first of all, to enlist the sympathy and support of existing musical bodies in the county, a meeting of representatives of these bodies was held on November 28, when the matter was discussed and the idea of forming a "Musical Festival Association," each society to furnish a contingent, cordially approved. It appears that there are eight choral societies, with an approximate total of 820 members. By selecting about 300 of these and engaging a small body of trained chorists from Yorkshire, it is thought that a festival choir could be formed capable of efficiently interpreting the most elaborate works. The next step will be to win the unanimous approval of the cathedral authorities and the pecuniary and moral support of the most influential personages in the county. About this there ought to be no doubt whatever. If the former recognise the power for edification of



sacred musical masterpieces—and as men of culture they cannot deny the same—and if the latter realise how much it is possible to achieve for art at a trifling monetary sacrifice, they will unite at once in furthering a scheme which cannot fail to benefit alike religion, art, and charity. The last named consideration will, no doubt, have very great weight with many of those whose help must be sought in the undertaking. Some day the claims of music to support on its own account, and quite apart from questions of philanthropy, will be admitted by all educated persons. On the one hand, the charitable institutions of the country ought to receive sufficient sustenance without bribes to the wealthy in the form of concert tickets, and, on the other, the love of art should be so general that there should be no necessity to urge the public to listen to the finest oratorios on the ground that by so doing they would benefit the sick and the poor. If it be absolutely necessary to combine festival-giving with charity, it proves that as a nation we are not yet sufficiently benevolent nor sufficiently musical. However, it is useless to indulge in longings for the millenium. The facts must be faced, and at any rate it will be better to have a festival under the usual conditions than no festival at all. In order to form a rough idea of the probable financial outcome of the undertaking, an estimate has been drawn up, based on the result of the Wolverhampton meeting in 1883. From this it appears that after paying the expenses of two Oratorio performances in the Cathedral, and two secular concerts in the Corn Exchange, a balance may be anticipated on the right side of £276. This does not seem an extravagant expectation, but at the same time it would be necessary to provide for any possible loss by the formation of a guarantee fund, and a proposal of this kind would at once test the feeling of the district. The Nottingham press has pronounced in favour of the scheme, and the idea has been mooted to make the festival an annual affair, to be held alternately in Lincoln, Nottingham, and Leicester. All that now remains is to wish the labourers in the cause Godspeed in their good work, and to express the hope that before long the glorious Minster of Lincoln may resound with the inspired harmonies of Handel, Mendelssohn, and other revered masters.

## THE MUSIC OF THE PEOPLE

By F. CORDER.

AFTER an absence of twenty-five years I returned to England in September last, and naturally one of my first enquiries was about the progress of music in my native land during that long period, for no news of the outer world had ever reached me in those wild regions of Chinese Tartary from which I had at last escaped. My old friend and former fellow-student, Optimus Smith, whose cordial welcome home and generous hospitality had so rejoiced my heart, gave me the most glowing accounts of the increase of the love of music among the English; according to him a perfect transformation had occurred. On the other hand, my cousin, Pessimus Brown, who was of a somewhat cold and unenthusiastic disposition, took a much less favourable view of the present state of things.

"Why," said Optimus, "in your time good music was hardly known. The Crystal Palace Concerts and Monday Pops had only just started; there was nothing but the Philharmonic, the Musical Union, and a few private Concerts. Now-a-days there is good music heard everywhere and by everyone. Italian and English Opera, Oratorio performances in plenty, Promenade Concerts for the masses—oh, no end of things."

"As for that," said Pessimus, "twenty-five years ago all these things existed. Italian Opera was more fashionable then than now; English Opera was unfashionable, poorly done and poorly supported, as it is now, and Concert-giving was not a bit more precarious an undertaking."

"But you cannot deny," urged Optimus, "that there is twice as much good music in London now as there was then."

"Twice as much," I remarked, "would not argue any advance in public taste, since you tell me that the population of this huge city has more than doubled in that period."

"You have hit it," replied Pessimus. "If returns could be made of the number of persons attending performances of good music, I dare swear that the percentage would be found to be no greater now than ever it was."

"That I emphatically deny!" cried Optimus.

"As your assertion is incapable of proof," said I, "let us turn to another point. What about the people? I mean the three-fourths of the population—say, nearly four millions of souls in London and its environs—who do not frequent the opera and the other musical institutions just spoken of. I seem to remember some talk of Music for the People before I left England. There were to be, or perhaps actually were, places where they could take their suppers and at the same time listen to good but light music. How did that scheme answer?"

Smith looked somewhat disconcerted at this question, but Brown grinned.

"If," said the latter, "you want to know about the musical food of the million, you can soon be instructed. Sir George Grove's Dictionary has no article upon the subject; everyone is silent about it for very shame, I hope. But go where you will and behold the British public enjoying itself, and there also will you behold that artistic disgrace of our country—the vulgar, the degrading, the hopelessly idiotic institution of the music-hall."

"Dear me!" I said; "is it so bad as all that?"

"Words entirely fail to describe its badness; but this is not all. Like a devouring monster, it is swallowing up all other forms of less objectionable amusement. Everything is tainted with it, every year it grows more and more into public favour. Formerly the higher classes shrank from its vulgarity, if not from its inanity, now aristocrats and plebeians alike succumb to its charm, and the variety entertainment is paramount everywhere."

"Enough," said I. "If this be so we have the strangest of strange phenomena to investigate. I will search into this matter myself, without prejudice, and publish the result. I know full well that the majority of those who go to classical Concerts neither understand nor appreciate a note of what they hear; let me now see for myself what form of musical entertainment is really enjoyed by my fellow countrymen."

I immediately proceeded to set about my self-appointed task. Reader, do you already pity me? Methinks I behold a tear of sympathy in the eye of every true-hearted musician. I accept the tender tribute, and respond in kind. But, tush! this is unmanly. Away with weakness till my tale is told.

With a still vivid remembrance of the admirable burlesques, by Brough and Byron, which used to cause the Strand and Olympic theatres to be so thronged in the days of Bedford, Turner, and Robson, I sought a theatre where burlesque was a specialty. There were several. I chose one hap-hazard, and there passed an evening, the memory of which will stay like a hideous nightmare with me till I die. Having been so long away from England I could not, of

course, be expected to enter into the humour of the piece; that it had humour was evident from the extreme delight of the audience. But at least I might claim to judge the music, which, both vocal and instrumental, was of a degree of atrociousness beyond all description. Yet it was the musical portion of the entertainment which especially charmed the listeners, who applauded the yelping, howling crew to the echo. Expressing my surprise and disgust to my friends, Smith and Brown, I was ironically advised by the latter to go and hear an opera-bouffe. I did go. The piece had a French name, which I wondered at, for it was difficult to pronounce, and might just as well have been translated as the rest was. But the performance! Oh, my sainted mother—the performance! I came away at the end of the first act, so I cannot tell the plot, if there was any. But the chorus consisted of twelve smirking young persons, who seemed too conscious of the amount of bare limb they were displaying to be able to sing, three tenors and four basses, with voices worn threadbare with shouting. The band, for economical reasons, consisted only of such instruments as could produce most noise for the money expended. I only heard a piccolo, a double-bass, a drum, and a euphonium; but there may have been a few others. The chief members of the company were a good low comedian, who had nothing to sing, an old man who repeated an irritating catch-word till he nearly made me cry, a throaty tenor who couldn't act, and a fascinating young person, who could do nothing but look at her many friends in front, and fling them bewitching glances. To crown all, the piece wasn't even worth doing well, for the music had apparently been put together out of a few old sets of quadrilles, and scored by the conductor of a provincial theatre band.

Next I sought a lower level and a still more popular style of entertainment: I went the round of the music halls. I dare not trust myself yet to speak of what I saw and heard there, enough that I was only too clearly convinced that this was the musical food which our masses truly loved and enjoyed, not because they could get no better, but because it was most suited to their intelligence—to their minds, in fact, if I may venture to use such an expression. I also understood now what Pessimus Brown had said about music-hall entertainments pervading and replacing all others, for both the burlesque and the opera-bouffe, which I had lately seen, were little else but variety entertainments in disguise. I now ceased to wonder or feel any kind of emotion at the musical atrocities which I daily came across, and pursued my task with the doggedness of a Stoic philosopher, whom nothing could pain or shock. But after concluding my three weeks' round of investigation by attending a Salvation Army service, I felt the next morning that even a constitution inured to hardship by a quarter of a century spent in central Asiatic travel could not stand against the terrible trials to which I had lately been subjecting myself. My health was seriously injured. I was ordered to the seaside by my physician, and naturally sought the most cheerful and invigorating of our south-coast resorts. Alas, it was out of the frying-pan into the fire! I enquired of my landlord whether there was any music going on, as this was the fashionable season.

"Oh dear, yes!" he replied, "There's some Concert or another nearly every night, there's a band on the lawns, another on the pier, and another on the rink, besides the Winter Garden and the town band and all. Oh, yes, plenty of music." And he was right. As this was a fashionable watering place I flattered myself that here at least I should escape the music-halls, but vain was the hope. Flaming posters all

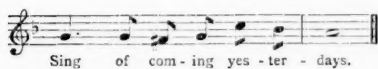
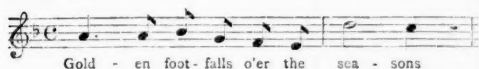
over the town forced upon the most reluctant mind complete information as to the unparalleled Variety entertainments at the Winter Garden, but worse than this was to behold the aristocratic assemblage upon the pier of an afternoon gloating over the lowest music-hall entertainment which the enterprising proprietor gave there gratis daily for an advertisement. It was at this time too that I discovered that there is one form of Variety far more dearly beloved than the others, this is the Nigger business. The nigger business simply consists in blackening the face with burnt cork and in singing music-hall songs to the accompaniment of a banjo, fiddle, and bones, and between the pieces asking ancient conundrums. There were four or five sets of niggers in the town where I was staying, and all, from morning till night, were surrounded by eager crowds. In the evenings they performed at the hotels to enliven the dinners of the more distinguished visitors, aye, even members of royal families, and if the pecuniary reward of these men was at all proportionate to the interest they aroused, their summer holiday must have been a delightful one. Day and night my ears were perpetually assailed by the clacking sound of the bones, until at last, finding that my health was not likely to improve under these circumstances, I returned to London resolved upon a heroic remedy. I knew, of course, that these niggers were the outcome of a singular and rather interesting form of entertainment which had been inaugurated before I left England. This consisted in a mimetic reproduction of the songs of the American plantation negroes in the original dialect. I therefore resolved to pay a visit to this performance and see whether, after more than twenty years' continuance, it still retained any of the quaint charm which characterised it of yore. I found that there were two or three "oldest established Christys," each of which had performed unceasingly for nearly a whole generation. Could anything testify to their popularity better than this fact? Men may come and men may go, empires may rise and fall, but the Christys go on for ever; but not unchanged.

In spite of there being two performances daily, and this being a slack time of the year, I made my way with difficulty into the room, which was crowded to suffocation. Here, at least, I will not shrink from my duty, but narrate calmly and dispassionately what I saw and heard. There was a body of some thirty men, all in evening dress and with blackened faces. I am told that once a year, on Ash Wednesday, they go into mourning by washing their faces (like certain tribes in the east), and that if the burnt cork were dispensed with at any other time their influence over the public would be gone. Well, the instrumental portion of the troupe was as follows:—two fiddles and a cello, a flute, a cornet, a harp, and a big drum and cymbals, to which were added ten pairs of bones and six tambourines. Imagine, if you can, the effect of any orchestral piece whatever played by such a collection of instruments. But no one could who had not heard it. A few odd periods from one of Auber's best known overtures were strung together, and this prelude, though it lasted but a minute and a half, so completely deafened me that I could hardly catch a word of the first two songs. One was a tenor ballad, which seemed very touching, every fourth line ended with the word "mother," which was brought out with a jerk thus—"moth-a-ar," and affected the bystanders profoundly; indeed, I saw one poor woman in tears, and was sorry to think that she should have perhaps her most sacred feelings stirred by so coarse a touch. After each verse the chorus sang the air harmonised (not over correctly), without accompaniment, the last time in a whisper, which was a very pretty effect, till

I found it was done to nearly every song, after which it became silly. I soon discovered that there were only two kinds of songs; the sentimental, with whispered chorus, and the grotesque comic, with the full force of the percussion instruments. One of the former class I have just spoken of; a second (if my ears did not deceive me) ran like this:—

Golden footfalls o'er the seasons  
Sing of coming yesterdays,  
While on many a sad to-morrow  
Never more my heart shall gaze.

This pathetic composition was set to a melody of this nature:—



every succeeding four bars being of precisely the same rhythm.

But I never knew anything so powerfully affect an audience as the song called "Little Kitty's dead," over which men, women, and children positively sobbed. It seemed to me to go somewhat in this style:—

The hearth is lonely now,  
And all our eyes are red,  
I feel, I know not how,  
Since little Kitty's dead.

How peaceful and serene  
The night that once was dread  
Deep in the cistern green  
Lies little Kitty, dead.

After this it was necessary to revive the people's spirits, which was easily accomplished by some brilliant dialogue of the following pattern, between Pompey, a tambourine gentleman who spoke what was supposed to be negro dialect, and Mr. Johnson, the leader of the troupe, who spoke the most unnaturally elegant English:—

P. Say, Massa Johnson.  
Mr. J. Well, Pompey, what have you to communicate?  
P. Say, Massa Johnson, do you know?  
Mr. J. Well, Pompey, do I know what?  
P. Do you know as I've left my lodgings?  
Mr. J. Indeed, Pompey! What, those lodgings opposite, where you were so comfortable?  
P. Hu—ugh! Not dem. I lef' dem ar lodgings fourteen year ago.  
Mr. J. Can that really be so, Pompey? So long a time ago and I to know nothing about it! That is very singular.  
P. Not at all. Yah!  
Mr. J. Why not, pray?  
P. 'Cos you was in gaol all de time! Yah, yah!

And at this exquisite retort, so artfully led up to, the audience screamed with laughter, their enjoyment being only increased when the joke was repeated again and again by other members of the troupe, leading the respectable Mr. Johnson into giving them openings for other accusations of a like offensive character. Then the "star," or principal performer, appeared and sang very gravely a nonsense song, consisting of a string of inconsequent absurdities so whimsical that I really laughed heartily at it. It was not generally appreciated, however. After this, seeing the audience rouse up in evident expectation of something unusually interesting, I glanced at my programme. Horror! The remainder of the entertainment consisted of clog-dances, acrobatic feats, "comic acts"—in a word, of unadulterated music-hall or variety business. With horror in my soul I rose and fled, nor stayed my course till calmly overhead the golden stars upon my pathway shone, assisting reason to resume her throne. Yes, I felt as bad as that; and, hastening home, sought refuge from my torments in the kindly arms of sleep. But after tossing restlessly for what

seemed to me many hours, I only sank at last into an unrefreshing state of semi-unconsciousness, during which I was visited by a strange and terrible dream or nightmare.

I seemed to be projected into the dim future and to be repeating the events of the last few weeks—with a difference, however. It was twenty years hence, and I had again returned from the East. Again I was investigating the state of music in London, and suffering anguish in the task; but this time with still more reason. Music-hall reigned triumphant everywhere. From Sunday-School treats up to aristocratic fancy fairs, all was music-hall. The so-called pantomimes ran all the year round, and few were the theatres not given over to burlesque and opera-bouffe. I tried the new Shakespearian revival at the Lyceum—it was the "Tempest," but so transformed by scenic effects, processions, ballets and comic interludes by music-hall artists as to be unrecognisable. At another theatre there was a still greater attraction. A negro tragedian who twenty years ago had made his mark with a small part in a play called "Claudian," had vowed that there should come a time when he would play *Othello* as it had never been acted yet. He was now keeping his word, supported by a talented company of original Christys. He painted himself white for the part, having discovered this to be the poet's intention through an engraving in the first illustrated octavo edition of the play. At the Albert Hall was a monster circus and pantomime of "Mazeppa," while in the contiguous building an exhibition of all the latest inventions and improvements in variety entertainments was being held. A company of distinguished amateur niggers occupied St. James's Hall every Saturday, a royal Duke officiating with the bones as a "corner man." There was a Richter Concert one night, certainly; but on eagerly flying to it I found that the performers were fain to blacken their faces to secure any audience at all; Symphonies were only now played in single movements, one at each Concert, and that considerably cut and with extra parts for tambourines and bones written in. Topical songs were introduced as a relief, and the audience were encouraged to join in the chorus, words and music being given in the analytical programme. In despair I fled to the opera, where now none but Wagner's music was allowed to be performed. "Tannhäuser" was announced, but judge of my horror when I saw that the Venusberg scene represented a view of the Westminster Aquarium, and the Hall of Song was a faithful reproduction of St. James's Hall, the minstrel knights being Christy Minstrels! Nature could endure no more. With a cry of anguish I awoke, and as the pale light of a December morning met my eyes I heard a discordant wail in the street beneath:—

God rest you merry gentleman,  
May nothing you dismay.

The tune was tortured by being changed from minor to major, the voices were harsh and nasal, the words garbled; but no strain of Mozart's ever stole more gratefully on the thirsting ear than did the pitiful wreck of the sweet old carol.

"Here, take this," cried I, wildly flinging the contents of my pockets to the poor souls; "take this, and sing till ye drop from fatigue. Thank heaven, the people have still some music left."

The article on orchestral concerts in London which appeared in the December number of THE MUSICAL TIMES has resulted in a voluntary expression of opinion from some of our readers (extracts from which appear elsewhere), while further correspondence in the *Times* shows that the subject is regarded with

warm interest by musical amateurs. Some of the writers make light of the difficulties which lie in the way, while others recognise them boldly, even at the risk of being considered pessimistic. Mr J. C. Rodrigues evidently imagines that the only question to be considered is that of charges for admission, and he goes into figures to prove that if the prices asked and obtained at the Richter Concerts were reduced by nearly one-half, orchestral Concerts in St. James's Hall could still be made to yield a sufficient profit. But his calculations are based on the assumption that the room would be full or nearly so at every Concert, which, of course, is never the case even with the most popular enterprises, such as those of Messrs. Chappell or Boosey; and further he imagines that the public would readily pay the highest price for seats far beyond the twentieth row. We think those who have had practical experience in Concert-giving would have no difficulty in upsetting his too sanguine conclusions. Sir Edward Lee, the managing director of the new Albert Palace at Battersea, states that the Concert hall in this building will meet all requirements regarding size and accommodation of a large orchestra and audience, but we have yet to learn whether the difficulty of access which undoubtedly has injured the fortunes of the Albert Hall will not also be urged with reason against the institution on the Surrey side of the Thames. We trust with earnestness that it will not be so. Coming to our own correspondents, Mr. Burrell controverts the assertions that the Albert Hall is badly situated, and that it is too large for orchestral performances. With regard to the first point, there is something to be said in favour of his view. Experience has shown that, given a sufficient attraction, the public will attend in sufficient numbers to fill the vast building. This has been the case on several occasions already during the present season. But it is also a matter of common observation that audiences invariably begin to disperse not later than ten o'clock, proving that the *locale* is still awkwardly remote from the residences of those who are most steadfast in supporting musical entertainments. With regard to the other question, we fear that general opinion is somewhat adverse to Mr. Burrell. When Herr Richter conducted a Concert at the Albert Hall, about three years ago, it was acknowledged with painful unanimity that his orchestra was less effective than usual; and the remarks of Richard Wagner, though worthy of permanent record, are scarcely available as evidence in the present enquiry, inasmuch as they were given on the impulse of the moment before the master had had any practical experience of the hall whose magnificent proportions excited his admiration and artistic imaginings. Mr. Rumsey confines himself to one extremely pertinent point in the matter at issue, and however unflattering it may be to the *amour propre* of English musicians, there is too much reason to believe that he has hit the right nail on the head. The London musical public has become painfully fastidious, and no second-rate performances will, at the present time, meet with acceptance. In order to make orchestral Concerts remunerative under existing conditions, a conductor must be found in whom intelligent amateurs can place implicit confidence, and, according to Mr. Rumsey, there are only two musicians who can fulfil the necessary conditions. As neither of these is available for ordinary purposes, we are once more left to consider the question, whether a new Concert room, more commodious than St. James's Hall, and where lower prices can be charged, is not an absolute necessity in order to establish orchestral Concerts on a permanent basis. It is decidedly unsatisfactory, not to say

humiliating, to read of the favourable conditions prevailing in musical Manchester and unmusical Bristol with respect to this all-important branch of musical labour. There remains the question how the want is to be supplied. We have among us a number of wealthy owners of landed property to whom it would be a trifling sacrifice to bestow some of their "unearned increment," to use J. S. Mill's term, in providing such a building. As a commercial undertaking it would doubtless prove remunerative in the end, but we do not wish to give prominence to this view of the matter. The country pays £70,000 for a picture, and no one grudges the money. Music alone among the arts is left unendowed, and what the State refuses might well be supplied by private liberality.

We are so constantly receiving letters from perplexed students requesting to know why the notation of the minor scale should not be altered in accordance with modern ideas on the subject, that we cannot but think that a few suggestions from those who take real interest in the matter would be welcomed by our readers. As a rule, musicians are so conservative that it becomes a task of extreme difficulty to move them to adopt any reform which would materially affect the ideas which they have grown up with. In this particular case, however, those correspondents who urge upon us the necessity of reconsidering the method of writing the minor scale are only proposing that it shall appear rationally, instead of irrationally, to the eye, and in consonance with what a diatonic scale should be—that is, with the major seventh properly placed at the signature, instead of being absurdly written as an accidental. Sir George Macfarren, in his work on Counterpoint, says: "The long-established inaccurate signature of the minor form of a key is the remnant of the Modal system, wherein all the modes have the same signature, though every one may be transposed higher or lower with altered signature to adjust the position of tones and semitones. This system for ages held back the progress of music by obscuring, if not totally hiding, the natural principles on which music is based, and which constitute the science that furnishes the materials wherewith the artist works." These observations are followed by remarks upon the fallacy of mentally uniting a major key with its "relative" minor; and as we find that it is now the custom to put the *tonic*, and not the *relative* minor, side by side with a major scale for the practice of students, it will be seen that Sir George Macfarren's theory is being acted upon. As B natural, for example, is admitted to be as much a portion of the scale of C minor as of C major, let this be proved by the signature; and if it be thought necessary to indicate the derivation of the scale from that of E flat major, place three flats at the commencement, with a natural after the B flat, to show that this note is raised to form our modern minor scale.

At a recent Sunday Lecture by Professor Blackie, on the love-songs of Scotland, given at St. Andrew's Hall, Glasgow, he told his audience that although some people thought it profane to deliver such a discourse on Sunday, he was of opinion that what was said on week-days should be said on Sunday. Ministers opposed his speaking on love-songs and beautiful women; but clergymen usually sought for beautiful wives, especially with big purses. He liked to see a woman's beautiful face, but never looked at her ankles. "In railway coaches and other places," he said, "I see a number smoking what they call tobacco. Well, whatever may be said about that, it is not an intellectual or moral stimulant, and the



flavour of it is not at all like the rose or any poetic thing I know. It is essentially a vulgar sort of amusement. My amusement is to sing songs. At home I am always singing Scotch songs; and abroad, when those wretches are smoking, I hum to myself 'Scots wha hae,' 'A man's a man for a' that,' and songs of that kind." He then advised his listeners to do the same, as "their souls," he informed them, would by this means become "singing birds, and the Devil won't get near them." The idea of turning a lecture on Scotch love-songs into a protest against the use of tobacco is, at least, an original one; but we know many persons not addicted to the use of the "noxious weed" who would infinitely prefer the company of one eternally smoking to that of one eternally singing, even were he to devote his talents exclusively to Scotch music. The admirable manner in which Professor Blackie has trained himself to look only at the "beautiful face" of a woman, of course entitles him to profound respect; but we cannot see that this noble act of self-restraint has anything whatever to do with a love for Scotch songs; nor are we inclined to look forward with much pleasure to the time when men shall endeavour to turn their souls into "singing birds," in order that the Devil may not get near them.

THE list of railway travellers' grievances seems unfortunately on the increase. Want of punctuality in the trains, incessant and distracting whistling, imperfectly lighted carriages, and a host of other miseries which call loudly for reform, are constantly detailed in the daily newspapers by long-suffering victims; and the culminating proof of bad management in the refreshment department has lately been recorded by a passenger who, luckily in time, discovered a rusty nail in his plate of soup. An evening contemporary now adds to our misfortunes by telling us in a paragraph, which ought to have appeared in the "Agony column," that "Pianoforte Saloons" are being constructed, for the convenience of those musically inclined on their journey. We have already given instances, from our own experience, of the coffee-room of an hotel being converted into a practice-room for young ladies who have left school for the holidays; and if, in addition to this, we are to have the sound of the pianoforte throughout our travels, it would be difficult to see where we are to go for that repose which even the most ardent musician desires sometimes. The paper which announces the melancholy fact upon which we have commented, asks whether "the Inland Revenue people will insist that a music license must be obtained." No doubt the "Revenue people" will be very glad of the money they may thus add to the exchequer; but in this instance, we think, it might be considered whether a license, if applied for, would be granted by the "people" who travel.

We are certain that our readers will feel interested in the fact of a letter having been addressed to a friend in this country by the composer Antonín Dvořák, written throughout in English. He frankly states that the penning of such an epistle "is connected with many difficulties"; but that, as his heart is with the English people, he must do his best in order to express his feelings of gratitude in their own language. The "many difficulties" the writer has had to contend with may be readily imagined when we say that on his recent visit to this country he could scarcely speak, and certainly not write, a word of English; and that his study of the language has been most diligently pursued is made evident not only by the excellent manner in which he spells the words, but

by the comparative ease with which he constructs his sentences. To him the mastery of a language spoken by those who have so thoroughly appreciated his artistic works is evidently a labour of love, and faithfully reflects that earnestness and sincerity of purpose so eminently characteristic of all the compositions by which he has earned his world-wide fame.

#### CRYSTAL PALACE.

A SPLENDID performance of Schumann's "Rhenish" symphony, in E flat, commenced the Crystal Palace Saturday concert on November 29. Mr. Manns never appears to greater advantage than in conducting Schumann's music, and his orchestra has certainly never been in better form than during the present season, so far as it has yet gone. A new pianist, Herr Fritz Blumer, made his first appearance at Sydenham on the same afternoon, selecting for his *début* Saint-Saëns's showy and brilliant, but somewhat superficial, concerto in G minor. The work has been frequently heard in London, as well as at the Crystal Palace, and the reason why it is so often chosen by pianists is doubtless to be found in the brilliant opportunity for display which it affords to the executant rather than in its intrinsic musical merits. Herr Blumer's technical ability proved fully equal to all the demands made upon it, but the question as to his artistic position must be left undetermined until he is heard in some other work requiring higher qualities than mere fluency and power. The selections from Rubinstein's Ballet, "The Grape," which was the novelty of the afternoon, is in its composer's characteristic style, and very cleverly orchestrated. Mr. Joseph Maas was the vocalist at this concert, giving Gounod's "Salve dimora" and Massenet's scena, "Apollo's Invocation," composed for the recent Norwich Festival.

It is comparatively seldom that an opportunity is afforded of hearing Berlioz's "Romeo and Juliet" symphony, either as a whole or in part; the performance, therefore, of the three most important instrumental movements from the work gave special interest to the concert on the 6th ult. Though, as a rule, selections from a symphony are to be deprecated, no objection can exist in the present instance; for not only are the practical difficulties in the way of a complete performance of the work very considerable, but the composer himself set the example of giving the instrumental portions of the work apart from the vocal. The three movements brought forward at the Crystal Palace were that entitled "Romeo seul, Tristesse, Bruit lointain de Bal et de Concert, Grande Fête chez Capulet," the "Scene d'Amour," and the "Queen Mab" scherzo—unquestionably the most effective numbers for separate presentation. They were as a whole superbly rendered by the orchestra, and enthusiastically received by the audience. A new violinist—new, at least, at Sydenham—made his first appearance at this concert. Herr Robert Heckmann, of Cologne, is well known in Germany, and his performance of the first (and better) of Bruch's two concertos for the violin proved that his reputation abroad was fully justified. His tone, execution, and style are alike good, and he at once established his position as a sound artist. The remaining orchestral numbers at this concert were the overtures to "Der Freischütz" and "Tannhäuser." Madame Patey was the vocalist.

The ninth concert of the season, on the 13th ult., was conducted, in the absence of Mr. Manns at Glasgow, by Mr. F. H. Cowen. The opportunity was naturally taken to bring before a Crystal Palace audience the conductor's latest important work, his symphony, No. 4, in B flat minor, first produced by the Philharmonic Society last May, and noticed at that time in some detail in our columns. A second hearing of this very interesting composition confirms the opinion expressed after its first performance; and we may, therefore, content ourselves now with recording an excellent rendering and a very warm reception. It would be well if more care were taken in the preparation of the book of the words of these concerts. The analysis of Mr. Cowen's symphony, which, if we mistake not, is the one written by Dr. Hueffer for the Philharmonic programme, was signed with the initials "F. H. C.," giving it a most egotistical appearance; and it commences with the following words:

"Mr. Cowen's new Symphony, produced at the Philharmonic Concert of May 28th, 1884, and heard in Glasgow for the first time"—a ridiculous blunder, as it has not yet been given in Scotland. Doubtless, the analysis has been revised by its author for the coming Glasgow performance, and carelessly reprinted in the Crystal Palace book. The remaining orchestral numbers of this concert were Mr. Cowen's two unpretending little trifles, "Mélodie" and "A l'Espagnole," the overture to "Athalie," and Weber's "Invitation à la Valse," instrumented by Berlioz. The pianist of the afternoon was Herr Franz Rummel, who had not been heard at the Crystal Palace for more than two years. Among the younger generation of pianists Herr Rummel occupies a distinguished place, not only as a great executant, but as an artist who is always heard with pleasure. His rendering of Schumann's Concerto and, later in the afternoon, of solos by Bach and Chopin was in all respects worthy of his reputation. Miss Mary Davies was the vocalist.

Gounod's "Redemption" was given on the 20th ult. The solo vocalists were Mrs. Hutchinson, Miss M. Fenna, Miss H. Wilson, Mr. Barton McGuckin, Mr. F. King, and Mr. H. Pyatt, all of whom gave their music efficiently. The choruses were sung by the Crystal Palace choir with remarkable precision and effect. Mr. Manns conducted.

#### MONDAY AND SATURDAY POPULAR CONCERTS.

It has been generally remarked that the programmes of the Saturday afternoon Concerts have been far more attractive of late than those of the Monday evenings, and the result has shown itself in audiences of singular disparity in point of numbers. For example, on Saturday, November 29, St. James's Hall was crowded, while on the 1st ult., it was not more than half full. On the first-named occasion the selection was certainly very enticing. Everything from the pen of Mr. A. C. Mackenzie now commands attention, and his Pianoforte Quartet in E flat possesses special interest, inasmuch as it was his first work ever heard in a London Concert-room. This was, if we remember rightly, in St. George's Hall, at one of Mr. Coenen's Concerts, in 1875. Musicians could not fail to recognise the remarkable promise shown in the Quartet, even making the fullest allowance for the influence of Schumann, which is perceptible; and though Mr. Mackenzie has written far more important and more original works since that time, in other departments of art, in chamber-music the Quartet has not yet been eclipsed. Another interesting item was Schumann's "Papillons," Op. 2, played, for the first time, by Mr. Charles Hallé. These somewhat fantastic, but extremely piquant, little pieces belong to that early period of the composer's career when his romantic but thoroughly artistic nature effervesced, so to speak, in musical and literary manifestations singularly opposed to the pedantic and dry-as-dust state into which music fell after the death of Beethoven and Schubert. The "Papillons" greatly pleased the audience, Mr. Hallé rendering them in his most characteristic manner. Beethoven's Rasoumowski Quartet in F, No. 1, completed the list of instrumental works. Mr. Santley, the vocalist of the afternoon, sang three of his most popular songs, and the Concert, as a whole, was very enjoyable.

The programme on the 1st, as already indicated, was less noteworthy. The concerted works were Beethoven's Quartet in D, Op. 18, No. 3; Brahms's Pianoforte Quartet in G minor, Op. 25, and Mozart's Duet in G for violin and viola. Miss Zimmermann was the pianist, her selections being Chopin's Impromptu in F sharp, and two of the Etudes, which she played in her customary artistic and unostentatious manner. Miss Louise Phillips and Madame Fassett repeated some of their pleasing vocal duets. At the Concert of Saturday, the 6th, the pianist was Mdle. Marie Fromm, who created a more favourable impression than on the occasion of her *début*. Her solos included a Scherzo in D minor, by Madame Schumann, and it is stated that she is a pupil of this great artist, which may account for certain mannerisms in her playing. Her best quality at present is a sympathetic touch, and with perseverance she may attain to high rank as an artist. The concerted works on this occasion were Mozart's delightful Quartet in D, No. 10, and Mendelssohn's Trio in D minor, Op. 49, Mr. Maas being the vocalist.

A more attractive programme on the 8th naturally attracted a more numerous audience than those of the previous Mondays. Mendelssohn's posthumous Quartet in E flat is one of the most interesting of those early compositions which his fastidious nature would not permit him to give to the world. Though written when he was a boy of fourteen, it is perfect in form, developed with the freedom of style that only an experienced composer usually exhibits, and musically effective in a rare degree. Possibly Zelter may have put some finishing touches to the fugal finale, but the rest of the work is evidently from the same hand that wrote the Ottetto and the Quintet in A. Brahms's Trio in C, Op. 87, a recent yet very fresh and lucid utterance of the gifted composer, was warmly received, and two works of Beethoven, the Sonata in E minor, Op. 90, and the piano and violin Sonata, in A minor, Op. 23, completed the scheme. Mr. Charles Hallé was the pianist, and Madame Sophie Löwe the vocalist. On the following Saturday there was scarcely anything worthy of note. Mozart's Quartet in B flat, No. 3, of the Haydn set, Beethoven's Sonata in A for pianoforte and violoncello, Op. 69, and Mendelssohn's posthumous fragments of a Quartet were the concerted works, and Mdle. Kleeberg played Schumann's now popular "Carnaval."

In a critical sense the programme of Monday, the 15th, calls for a longer notice both as regards the instrumental and vocal items. Among the former was Mozart's Duet for violin and viola in B flat, introduced probably owing to the success of the companion work in G a few weeks previously. The circumstances which led to the composition of these Duets were narrated in the December number of THE MUSICAL TIMES. Of the three movements of which the Duet in B flat consists, the first is the most effective, but they are all remarkably ingenious in the part writing. Mdle. Kleeberg should not have used Hans von Bülow's amplified and modernised edition of Bach's Chromatic Fantasia without previous announcement. No doubt a majority of the audience imagined they were listening to Bach's music pure and simple. It was still more puzzling to be told in the analytical programme that Bach died on February 28, and also on July 30, 1750. The date usually given is July 28. Miss Maude Valérie White affords a good example in setting only high class poetry to music, but genius of the loftiest order could alone render justice to Tennyson's "In Memoriam." Her four songs from this exquisite poem are musically, but feeble. Mrs. Hutchinson rendered the utmost justice to them, but the audience was better pleased with her singing of Purcell's delightfully quaint and piquant air "Nymphs and Shepherds." Schubert's Quartet in A minor (Op. 29) and Haydn's Trio, in G, completed an excellent programme.

The final programme before Christmas, on Saturday, the 20th ult., consisted entirely of Beethoven's works. Very fine performances were given of the Quintet in C, Op. 29, and the Kreutzer Sonata for violin and piano, Op. 47. Miss Zimmermann played the Sonata Patétique, and Mr. Thorndike sang three of the Lieder very acceptably. Madame Néruda has been the leader at all the Concerts, with one exception, and will continue to occupy the post until the arrival of Herr Joachim at the end of February.

#### ROYAL ALBERT HALL CHORAL SOCIETY.

THE "Faust" of Berlioz has now fairly taken its place in the *répertoire* of this Society, and its annual performance may be looked for with confidence by subscribers. If some of the more delicate orchestral effects are lost in the vast area of the Albert Hall, there is compensation in the truly superb rendering of the choruses. Mr. Barnby's choir literally covered itself with glory at the performance of November 26, the rendering of every number being as nearly perfect as even the fastidious composer could have desired. Madame Valleria undertook, for the first time, the part of *Marguerite*, which she sang with much artistic feeling; and Mr. Barrington Foote also made his *début* as *Mephistopheles*. He deserves hearty commendation for his clear enunciation of the words, and the dramatic force he infused into the music. Mr. Lloyd as *Faust* and Mr. Pyatt as *Brander* were as acceptable as on former occasions. A performance of "Elijah" by this Society always draws an immense audience, and no exception to the rule

occurred on the 10th ult., despite the inclement weather. The interpretation was as effective as usual, which means that almost perfect justice was rendered to Mendelssohn's favourite oratorio. The splendid training of the choir under Mr. Barnby was once more evinced, the precision in attack, attention to the *nuances*, and clear enunciation of the words being beyond all praise. Madame Albani, Madame Patey, Mr. Lloyd, and Mr. Santley could not be surpassed, either individually or collectively, as the principal soloists; but their manner of interpreting the share of the work that falls to them is so well known that it is needless to enter into details. Miss Hilda Coward rendered excellent service in the subsidiary soprano music, and Madame Norman displayed a mezzo-soprano voice of good quality in the beautiful air "Woe unto them."

"The Rose of Sharon" will be performed at the Concert on February 4.

#### SACRED HARMONIC SOCIETY.

THE Sacred Harmonic Society's performance of "The Messiah," at St. James's Hall, on the 9th ult., showed that the strictures passed on the efforts of the choir this season have been taken to heart. Under the skillful direction of Mr. Cummings, the choruses were sung with more than ordinary vigour and precision, even those numbers which usually suffer from want of rehearsal, such as "And he shall purify," and "Let us break their bonds," being given with commendable accuracy. The lesson having been once learnt, it is to be hoped that it will not be quickly forgotten. Adequate justice was rendered to the solos by Madame Valleria, Madame Fassett, Mr. Maas, and Mr. Bridson.

#### MDLLE. KLEEBOERG'S RECITAL.

ALTHOUGH the musical public is frequently, and not unjustly, taxed with its tardiness in recognising the merit of new enterprises, foreign pianists of genuine ability cannot complain of any lack of appreciation when they pay professional visits to our metropolis. The remarkable executive abilities of the young French artist, Mdle. Clotilde Kleeberg, for example, have quickly won her a place in popular favour, and at her Recital at the Prince's Hall on the afternoon of the 3rd ult., there was a crowded attendance. At the same time the want of good manners in the matter of punctuality, which so frequently characterises London audiences, was more than usually apparent. Scarcely had the last of the late comers settled in their places than others began to depart, so that no portion of the Recital was heard in undisturbed comfort. It is fair however to say that the pianist did not appear in the slightest degree discomposed by the constant interruptions. On the contrary, nearly the whole of her well selected programme was interpreted in a manner that must have satisfied those of the most hypercritical tastes. Mdle. Kleeberg's versatility is one of her most noteworthy qualities, and another is her artistic conscientiousness. She rendered two of Bach's 48 Preludes and Fugues, and a Suite of Handel, with beautifully finished technique, and without any of that senseless modernising of the text in which some pianists indulge. Her charm of touch and command of expression were displayed in a number of minor items by Raff, Liszt, Schumann, and others, and she gave a purely classical, if not remarkably powerful interpretation, of Beethoven's "Waldstein" Sonata. Only in some pieces by Chopin was there anything left to desire, which is somewhat singular, as Mdle. Kleeberg has studied in Paris, where, if anywhere, the true Chopin traditions ought to linger. Speaking generally, however, Mdle. Kleeberg has few equals as an executant among those pianists who have recently appeared.

#### BACH'S BEETHOVEN CONCERT.

UNDER this remarkable heading an equally remarkable performance was given at the Prince's Hall on the 10th ult. Herr Leonard Emil Bach, described as pianist to the Royal Court of Prussia, is apparently of the opinion that it is impossible to have too much of a good thing, and therefore undertook to play three of Beethoven's pianoforte Concertos (the works in C, C minor, and E flat) at one

sitting. The public did not seem much interested in the experiment; and we cannot affirm that they lost a great deal by staying away. Only a pianist of extraordinary powers could render such a programme interesting, and Herr Bach failed to justify his departure from the observance of moderation in quantity. He has some good points as a pianist, notably a light and delicate touch, which would doubtless enable him to render pieces of small calibre with effect, but he has not the power and breadth of style necessary to the interpretation of Beethoven's greatest works, and in order, apparently, to hide his deficiencies, he made unjustifiable additions to the text, thereby alienating the sympathies of all true artists. It is fair to add that the instrument he used was not only out of tune, but inferior in tone, while the orchestra, though led by so excellent a musician as Mr. Randegger, was frequently at fault.

#### HIGHBURY PHILHARMONIC SOCIETY.

THIS Society gave its first Concert of the season at the Highbury Athenaeum, on Monday, the 1st ult. The important item of the programme was Mr. C. Harford Lloyd's new dramatic Cantata, "Hero and Leander," conducted by the composer, who came to town specially to be present. The part of *Hero* was sustained by Miss Agnes Larkcom, who sang well throughout, though her declamation of the final dramatic scena, "Oh, Love, Love!" was wanting in intense passion. The high baritone part of *Leander* is exactly suited to Mr. Bridson's voice and style, and he consequently was most successful. The choral singing was good, and when we consider that both band and chorus were entirely strange to Mr. Lloyd's beat, the accompaniments and ensemble left little to desire. The violin, corno Inglese, and harp obbligatos were well played by Messrs. Tidey and Browne and Miss Adelaide Arnold. Mr. Lloyd received quite an ovation from audience and orchestra at the conclusion of the performance of his Cantata, and he must be again congratulated on having composed so admirable a work, and one so well within the means of our numerous amateur Societies. The remainder of the programme comprised Rossini's "Stabat Mater," Nicolai's Overture to "The Merry Wives of Windsor," and songs by Mr. Charles Chilley and Miss Clara Myers.

We are pleased to notice a decided improvement in both the band and chorus of the Society, a result, we believe, not only due to the admirable conducting of Dr. Bridge at the Concert and full rehearsals, but also to the careful way in which the separate practices are directed by Messrs. Betjemann and Beardwell.

#### BOROUGH OF HACKNEY CHORAL ASSOCIATION.

As all new choral works of importance are brought before the notice of the subscribers of this enterprising Society with as little delay as possible, a performance of Dvorák's "Stabat Mater" was looked for as a matter of course. It was duly given, on the 22nd ult., at the Shoreditch Town Hall, which was completely filled with an attentive and most enthusiastic audience. The preparation of this superb but exceedingly difficult work must have given Mr. Prout and his choir much trouble, and it is therefore gratifying to be able to state that the rendering was, on the whole, of remarkable excellence. Indeed, we have never heard the Hackney choir to greater advantage. There was not one important slip from beginning to end; and not only in power and vigour, but in quality of tone, the singing was admirable. The sopranos especially distinguished themselves, their clear ringing notes being prominent above the full orchestra. One or two of the movements were taken somewhat too fast—more particularly the "Eia Mater" and the middle section of the "Tui nati"; and more delicacy might have been observed in *pianissimo* passages, both in voices and orchestra; but it is almost hypercritical to call attention to minor defects where there was so much to praise. We believe Mr. Prout had the advantage of personal directions from the composer as to the manner of performance, which enabled him to introduce those incidental modifications of *tempi* so characteristic of Dvorák and the music of his country. An admirable quartet of soloists had been engaged. Miss Hilda Wilson sang the "Inflamatus" magnificently, and Miss Eleanor

Farnol was extremely earnest and intelligent in the soprano music. Mr. Kenningham and Mr. Bridson were almost equally worthy of commendation. The second part of the Concert was brief, but appropriate, consisting of Beethoven's C minor Symphony and the Chorus "Hallelujah to the Father" (from "The Mount of Olives").

#### GUILDHALL SCHOOL OF MUSIC.

THE crowded audience that assembled by invitation at the Orchestral and Choral Concert given in the Guildhall, on the 13th ult., was evidently more interested in the efforts of the students of the school than in those of the band and choir. At the same time it is to be hoped that the young pupils will not over estimate the value of the applause they received, as although several of them showed considerable promise, in not more than one instance was absolute proficiency exhibited. The exception was Miss Cora Cardigan, whose flute playing showed complete mastery over the instrument. Master Saunders played two movements of Mendelssohn's Violin Concerto very commendably. Among the vocalists the most promising were Miss Bessie Diamond (soprano), Mr. Iver McKay (tenor), and Mr. Sidney Beckley (baritone). Both the orchestra and chorus showed the excellent results of Mr. Weist Hill's admirable training, the former in the Overture to "Ruy Blas," and the first movement of the "Eroica Symphony," and the latter in Mendelssohn's 95th Psalm. We are pleased to learn that a site has been found for the erection of a new building for the Guildhall School of Music, on the Thames Embankment. Accommodation will be provided for 4,000 students, a number that will probably be realised, judging from the present rapid growth of the institution.

#### MADAME SOPHIE LÖWE'S MUSICAL EVENINGS.

AMONG the many performances of chamber music lately given, those of Madame Sophie Löwe, at the Prince's Hall, on the 5th and 12th ult., were, perhaps, the most agreeable. On the first occasion the programme consisted of selections from the works of Schubert and Schumann, the Concert giver being assisted by Miss Lena Little, a vocalist with a very sympathetic mezzo-soprano voice; while the selections for violin and pianoforte were safe in the hands of such artists as Miss Zimmermann and Miss Emily Shinner. Of Schubert the items were the Rondeau Brillant for piano and violin (Op. 70), some of the minor piano pieces, too seldom heard in the Concert-room, and five Lieder. Schumann was represented by the Phantasie Stücke for piano and violin, piano solos, and several songs and duets. In the course of the evening a circumstance occurred which might have had serious consequences but for the presence of mind of Miss Zimmermann. An alarm of fire was raised, and the appearance of a body of smoke showed that it was not groundless. However, a panic was averted by the coolness of the pianist, who kept her seat and waited patiently until all danger was at an end, when she resumed her performance as if nothing had happened. The second programme was dedicated entirely to Brahms, and included the first set of the Liebeslieder Walzer, Op. 52, which were effectively rendered by the lady vocalists above named, and Messrs. Shakespeare and R. Watkin Mills. An excellent performance was given of the Piano and Violin Sonata in G, Op. 78, and some of the Hungarian Dances by Miss Zimmermann and Herr Gompertz.

#### MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

THE multiplicity of musical events with which the season opened has apparently undergone something of a relapse since our last notice appeared, and whilst Concerts of the mediocre standard have been fairly numerous, it will remain for Christmastide, with its series of "Messiah" and other oratorio performances, and the return of the Carl Rosa Opera Company to Liverpool, to revive the interest and enthusiasm of the musical public.

During this interim, however, the Philharmonic Society has turned over another leaf of the season's programme,

and the fifth Concert, held on the 2nd ult., was not lacking in the essentials of an interesting and enjoyable performance. Prominent in importance, the skilful rendering of Haydn's Symphony in D (being No. 2 of the Salomon series) bore fitting testimony to the genius which inspired a composition stamped by purity of conception and melodious instrumentation. The other orchestral items comprised the overtures to Spohr's "Faust," Berlioz's "Waverley," and Reinecke's "König Manfred." Of these the specimen from Spohr bore the palm for dramatic intensity, whilst, on the other hand, one can scarcely realise in the overture to "Waverley" the fiery genius and fervour which characterise Berlioz's subsequent efforts. Mr. Hallé's delicate skill and executive ability insured a perfect interpretation of Beethoven's Pianoforte Concerto in C minor. Madame Trebelli was the vocalist.

The Fourth Concert of the Hallé series, held in the Philharmonic Hall, on Tuesday, the 9th ult., brought to a fitting conclusion the first half of the season's programme. Schumann's Symphony, No. 2, in C (Op. 61), formed the chief feature for the orchestra, and revealed in a striking manner the ideality of a composer whose artistic powers enabled him to work out such masterpieces with singular comprehensiveness and elaborate delicacy. The rendering of the Symphony by Mr. Hallé's band merits the warmest praise, every movement being followed with the closest attention by a thoroughly earnest audience. The Scherzo and the Adagio espressivo were particularly impressive, the effect of the delicate and fascinating "love song" in the latter movement being almost heavenly. The overtures to "Egmont," Hérold's "Le pré aux clercs," and the "Charfreitag's Zauber" from "Parsifal," an unusually mild specimen of Wagner's genius, formed the other orchestral contributions. Madame Norman-Néruda was the solo violinist, and in Spohr's Concerto, No. 7, in E minor, again evidenced the possession of marvellous purity of tone and executive ability. Madame Néruda also showed to advantage with Herr Straus in a seldom heard duet for violin and viola, which, whilst full of pleasant themes, is perhaps chiefly interesting from the pretty little story which attributes the composition to the good heartedness of Mozart in his efforts to befriend a fellow artist. Mlle. Barbi, a young Italian artist, who came to Liverpool with flattering credentials, showed in her varied selections careful training and dramatic feeling. Her best efforts were displayed in two pretty German lieder, by Schubert and Schumann, which appeared more suitable to her capabilities than the florid solos of the Rossini school.

The Classical Chamber Concert, held in the rooms of the Wavertree Choral Society, on the 1st ult., deserves more than a passing notice. The carefully selected programme comprised, amongst other items, trios for violin, violoncello, and pianoforte, by Hummel, Mozart, and Haydn, all of which received a faithful interpretation by Messrs. W. E., T. A., and F. W. Pinckney. Mr. W. E. Pinckney, as solo violinist, revealed, in a Barcarole by Spohr, commendable qualities of technique and purity of style. With but limited facilities, and labouring under the difficulties incidental to such an undertaking, the promoters of the Wavertree Choral Society, and particularly the Conductor, Mr. Fred. Pinckney, are worthy of considerable credit for their enterprise in fostering, by the means at their disposal, a musical spirit and interest in this out township, which will doubtless yield good fruit. The Society promises a performance of Mackenzie's Cantata "The Bride," during the coming month, and a careful rendering may be anticipated.

The Concert held in the Concert-room of St. George's Hall, on Saturday afternoon, the 20th ult., in aid of Mrs. Burt's Sheltering Homes, introduced to Liverpool amongst other London artists, Miss Hope Glenn, Miss Wakefield, and Mr. J. Robertson. Miss Glenn invested Gounod's "There is a green hill far away" with considerable pathos and expression, and was equally successful in Miss Wakefield's song "Lass and Lad." Mr. Robertson's best efforts were in Tosti's "Good-bye," for which he earned a persistent encore, and in the duet with Miss Wakefield, "Sous les Etoiles." Miss Maude Valérie White, several of whose ballads figured in the programme, evinced ability as a composer, delicacy of touch as a pianist, and unobtrusive art as accompanist. Mr. Carl Walther played a violin



concerto by De Beriot, and Mr. H. Steudner Welsing completed an admirable programme by his careful and spirited interpretation of Schumann's "Triumphal March," and other items.

On the same evening, in the Association Hall, Mount Pleasant, Mr. and Mrs. Sanders's private choir made its first appearance this season. The works performed comprised Hiller's "Song of Victory" and "The Erl-King's Daughter," by Gade. The rendering of these Cantatas was extremely creditable. The dramatic and exacting solos in the latter work were faithfully rendered; and the choir, although somewhat unequally balanced, was kept well in hand by the Conductor, Mr. James Sanders.

Mr. Best's Organ Recitals at St. George's Hall have recently been resumed, and take place as hitherto on Thursdays and Saturdays. With regard to these performances, however, we cannot but regret that, in the first place, Liverpool should show so little appreciation of such classical Recitals; and, in the second, that the municipal authorities should expend a handsome sum for keeping Mr. Best's grand instrument in proper condition without securing the desired result. The vagaries of the St. George's Hall organ are becoming proverbial.

The Carl Rosa Opera Season, already announced with a flourish of trumpets, commences at the Court Theatre (Mr. Rosa's recent investment), on Christmas Day, with a sacred Concert, comprising Rossini's "Stabat Mater" and selections. The Concert is to be followed by an unusually lengthy series of performances, the novelties to Liverpool being Boito's "Mefistofele," Millock's "Beggar Student," Stanford's "The Canterbury Pilgrims," and, for the first time in England, Massenet's "Manon." This enterprising programme speaks well for the success of the forthcoming operatic season.

#### MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

ONE of the most noteworthy musical performances of the past year, so far as Birmingham is concerned, was that of Schubert's great Mass in E flat, which was given by the Festival Choral Society for the first time, at the Concert of November 27. The work had been previously heard in Birmingham, at an "open rehearsal" of the Amateur Harmonic Association in December, 1868, when it was attempted for the first time in England; but the executive resources on that occasion were of a somewhat imperfect order, and until the Festival Choral Society lately took the Mass in hand, its beauties were practically a sealed book to our local music lovers. Composed in June, 1828, only five months before the death of its gifted composer, it is distinguished by a maturity of style and a mastery of form which are too often wanting in the composer's earlier and shorter Masses, the choral and orchestral portions being especially impressive. Considering the exceeding difficulty of some portions of the work; and especially the chromatic passages in the fugal chorus, "Cum sancto spiritu," and the opening of the Sanctus, the performance was a remarkably creditable and effective one. The principal vocalists—Miss Thudichum, Miss Helen D'Alton, Mr. J. W. Turner, Mr. Richard Clarke, and Mr. John Bridson—were all fairly good, but the Mass does not afford much scope for soloists, and, with the exception of the Canon for three voices in the "Et incarnatus," and the Quartet in the Benedictus, the interest of the work is chiefly choral. The band did full justice to the many striking effects in the instrumentation, especially the original employment of drums in the Credo, which opens with a couple of bars of drum solo, the subsequent combination of drums and double-basses, the use of the trombones *pianissimo* and the choral singing throughout, being marked by spirit, refinement, and breadth of tone. Barnett's familiar setting of "The Ancient Mariner," originally produced at the Birmingham Festival furnished the second part of the entertainment, and afforded the vocal principals opportunities of display denied them in the Mass, of which they successfully availed themselves. Miss Thudichum, an Academy pupil with a light flexible soprano voice, was particularly effective in "The fair breeze blew," and in the charming duet "Two voices in the air," in which she was joined by Miss D'Alton. The last-mentioned lady pleased the audience

greatly in the soothing, tender air "O sleep, it is a gentle thing." Mr. Richard Clarke, a young local singer who replaced Mr. Turner at short notice in the tenor solos, produced a very favourable impression, and Mr. Bridson was especially successful in the graphic song "Swiftly, swiftly flew the ship."

The members of the Amateur Harmonic Association laid the local musical public under an obligation by their Concert of the 4th ult., when they introduced to Birmingham a new composer in the Rev. Henry Hodson, whose dramatic Cantata, based on Longfellow's "Golden Legend," was performed here in the presence of a large audience with evidences of popular approval even more marked than those which attended its production at Lichfield in April of last year. The performance, however, was a somewhat imperfect one, owing to the weakness of the choir, which mustered somewhat under a hundred, and was consequently overbalanced in the fully accompanied portions by the band, which numbered forty-five vigorous performers. Nevertheless, the tuneful and graceful character of the work and the thoroughness of the harmonic treatment, impressed the audience very favourably, and at the close of the Concert the composer was loudly called for and cheered. The Cantata, which embraces the whole subject of the poem, omitting only the minor episodes, consists of four parts, a prologue setting forth the mystic argument, and the conflict of *Lucifer* and his host with the bells of Strasburg Cathedral, three divisions devoted to the story of *Elsie's* heroic devotion to the *Prince of Hohenbeck*, whose life she saves, and whose hand rewards her service, and a brief epilogue. The musical treatment of the work is essentially dramatic, and consists largely of solos and concerted pieces, with comparatively few choral interpolations. Hence the choral deficiencies of the performance were not so conspicuous as they otherwise must have been. Mr. Hodson exhibits a good feeling for form and rhythm, and a fondness for canonical writing, but his music, though always scholarly and tuneful, and often ingeniously harmonised and fancifully scored for the band, is, as a whole, somewhat wanting in individuality and style. He appears to be very much under the influence still of his models, and evidently shrinks from any marked departure from conventional lines. With more experience he will probably gain more confidence, and as he is not wanting either in the melodic faculty or in musical scholarship, he ought to produce something of sterling worth by and by. In the purely instrumental movements, the Prelude and the Wedding March, and the pageant music, the composer evidences facility in orchestral writing, and is especially felicitous in his scoring for the reeds, but he is more at home in the expression of bright and joyous, tender and pathetic sentiments than in the language of passion or the suggestion of weird and supernatural elements. The principal vocalists were Madame Worrell, who "doubled" the characters of *Elsie* and the *Angel of Good Deeds*, Miss Ellen Marchant, who appeared as *Ursula*, Mr. Alfred Kenningham, who sustained the part of the *Prince*, and Mr. D. Harrison, upon whom devolved the music of *Lucifer* and *Gottlieb*.

The musical section of the Midland Institute gave the third of the series of Chamber Concerts on Saturday, the 6th ult., when the leading features of the programme were Mendelssohn's String Quartet in D, Op. 44, No. 1, and Spohr's Piano Quintet in D minor, Op. 130. The Mendelssohn Quartet was given in vigorous and spirited style by Herr Pettersson, Miss L. Dixon, Mr. T. M. Abbott, and Mr. A. J. Priestley, the Minuet and Andante being distinguished by great delicacy and feeling. The same artists, with the addition of Mrs. Hale, who undertook the pianoforte part, gave a capital rendering of the Spohr Quintet, the beautiful Adagio being heard perhaps to most advantage. Miss G. Poulton displayed considerable taste in the vocal items, and Mrs. Hale and Herr Pettersson gave great satisfaction at the piano and violin respectively.

On the same evening as the foregoing Concert, the Birmingham Musical Association, supported by Miss José Sherrington, Miss Ellen Marchant, Mr. D'Arcy Ferris, and Mr. Arthur Rousby, gave a performance of F. H. Cowen's Cantata "The Rose Maiden." The services of the King's Heath and Moseley Choral Society were also enlisted, together with about thirty

amateur instrumentalists, assisted by Mr. F. Ward as first violin. The performance of the choruses can hardly be mentioned in the terms of praise which would apply to the solo and instrumental portions of the work. For some unexplained reason also, parts of the tenor music were suppressed. The Cantata was followed by a miscellaneous selection, the whole being conducted by Mr. F. W. Cook.

At Mr. Stockley's second Orchestral Concert, on the 12th ult., the principal items were Mr. A. C. Mackenzie's Ballade for orchestra, "La belle dame sans merci," Mr. Cowen's Fourth Symphony in B flat minor and Suite de ballet, "The language of the flowers," and Gounod's Overture to "Mirella." The Ballade illustrative of Keats' poem, and composed for the London Philharmonic Society, by whom it was produced in 1883, was heard on this occasion for the first time in Birmingham. It is a work that perhaps appeals more to the educated musician than to the average Concert-goer, but its high imaginative quality, its earnestness, and the individuality of the composer's style powerfully impressed the more thoughtful section of the audience. Mr. Cowen's Welsh Symphony, though composed perhaps of less picturesque and striking elements than his Scandinavian Symphony, is certainly not inferior to it in musicianship, originality, or command of the resources of the orchestra, and its performance, which was conducted on this occasion by the composer in person, proved a great success, and elicited enthusiastic applause. Equally effective was the more familiar "Language of the Flowers" at a later period, the Gavotte movement, descriptive of "The Yellow Jasmine," provoking a rapturous encore. Mr. Charles Ould delighted the audience by his finished performance of a Polonaise for the violoncello, by Dunkler, which would probably have been heard to more advantage however in a smaller room, and Messrs. Goddard, Bell, Engleman, and Hannan created quite a *furor* in a trombone quartet, by Adolphe Adam. Madame Rose Hersee was more successful in Benedict's "Scenes of my youth," to which Mrs. Priscilla Frost contributed the harp accompaniment, than in Rossini's "Una voce." Mr. Edward Lloyd was in excellent voice, and excited great enthusiasm in Gounod's "Lend me your aid" and Mackenzie's love-song from "The Rose of Sharon."

The Edgbaston Amateur Musical Union gave an interesting Concert, under the conductorship of Mr. A. J. Sutton, on the 17th ult. The orchestral items consisted of Schubert's unfinished Symphony in B minor; a Russian Suite in E, for stringed orchestra and violin obligato; Spohr's Concerto-dramatic, for violin and orchestra; Mendelssohn's Trumpet Overture; Macfarren's "Chevy Chase" Overture (composed in 1836 for Planche's melodramatic spectacle), and the Overture to "Zampa." In the overtures, and especially that of Hérold, the band exhibited commendable steadiness and spirit. In the Schubert Symphony it was somewhat lacking in refinement and truth of intonation. On the whole, however, the amateurs showed decided progress since their previous appearance in public. Mrs. Ferni's violin-playing was admirable in tone and execution, and lacked but little in expressiveness. The vocal honours of the evening fell to Mrs. S. J. Mason, who exhibited an excellent voice and method in excerpts from "Joshua," "Eli," and Mozart's "Idomeneo."

#### MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

THE musical season in Manchester is now full of apparent life, although not invested with much novelty or freshness. In addition to the larger performances, now almost nightly given, some of the stars of the opera and of the Concert-rooms pay us occasional visits, and regale us with their usual much worn show pieces. But, in spite of all our bustle and pretension there is little opportunity afforded to the earnest student of becoming acquainted with new works, or of keeping pace with the progress of modern ideas. Competition is doing something to improve the style of performance, but little to increase the interest of our programmes. After considerable delay, we have enjoyed an opportunity of hearing

Dvorák's now pretty well known "Stabat Mater," and it is judged safe and wise to announce some of his smaller works; but we must wait patiently for Mackenzie's "Rose of Sharon" as we had to do for his "Jason." Now, apart altogether from any question of high merit, it is not creditable to Manchester—I say, advisedly, to Manchester, and not to any individual Concert giver—that works of celebrity should be denied a hearing here until two or three years after their first performance. We ought to be a little keener in our search after novelty, and to remember that, after all, the general musical public has a right to hear and to judge, as ultimately it must and will, of the merit of the important works of recognised composers.

Excepting only this charge of continued and exclusive reliance upon well-known works there is, perhaps, little cause of complaint. The greater central and the smaller suburban speculations continue successfully to appeal for public support. Even the "Gentlemen's Concerts," under an experimental and a somewhat heterogeneous scheme, have attracted many new subscribers and obtained a new chance of continuance. By reducing the number of orchestral Concerts—and thereby forfeiting, perhaps, some of the claim to respect which a long perseverance in the rendering of symphonic works was supposed to have conferred—a considerable reduction of expense has been effected; while, by availing themselves of Mr. Hallé's services for a series of afternoon Pianoforte Recitals, the directors have appealed to many lovers of music who, living in the surrounding towns and unable comfortably to attend the evening Concerts, had previously held altogether aloof from the institution. The popularity which has already attended these recitals clearly shows a direction in which the comparatively small but cosy Concert Hall may be frequently and beneficially utilized; and it would certainly be advisable to try whether the admirable chamber music party of Signor Risegari—which has so perseveringly and vainly endeavoured to attract remunerative audiences in the evening—would not, alternately with the pianoforte and other performances, find at last due recognition, and its proper place as a highly instructive part of our general musical programme. It cannot be denied that for many years the Gentlemen's Concert exerted an important influence upon lines now occupied by larger and more popular undertakings. And under a liberal-minded and more modernly-conceived direction, there yet is plenty of scope for an institution which, preserving much of the social charm that has always attracted, shall perceive the changed state of the surroundings and recognise that, while orchestral music of different grades of development will always appeal powerfully to the popular taste, a refined performance of more chastened and less demonstrative works must command a more limited allegiance, and require a calmer and a more reflective attention from such a number of students as the Concert Hall would well accommodate, and would place under conditions favourable for appreciation.

In the large Free Trade Hall orchestral works are heard to far more advantage. Indeed, Mr. Hallé has this season increased his band to 100 performers; and with this augmented force he has, in each of his miscellaneous programmes, introduced some example of modern scoring. At all previous hearings in Manchester of Wagner's music the very great mistake had been made of seizing the opportunity afforded by an unusual number of instrumentalists in order to give several selections of like kind, exciting similar emotions and exhibiting orchestration of the same nature, and thereby of causing an added monotony which Wagner, less than any other author of anything like equal celebrity, is able to bear. By selecting one Wagnerian movement, and by carefully contrasting it with the remainder of the programme, the peculiarities of the composer have this season been more fairly placed before the audience; and an unprejudiced judgment as to merit of idea, clearness of construction, and felicity of interpretation has been rendered possible. In the production of Dvorák's great "Stabat Mater," Mr. Hallé enjoyed the assistance of his energetic Choirmaster, Mr. Hecht, and, although the great length of the work and the similarity of style throughout the whole were trying to a mixed audience, yet the warm welcome accorded, and the opinion freely expressed, should stimulate the Conductor to a graceful response to

the general desire that some other novelty may be included among the choral works yet to be given. I must not omit to congratulate Mr. Hallé and his subscribers upon the engagement of Miss Zimmermann, who, by her playing of Schumann's Concerto, and other pieces, largely increased the number of her admirers here. Nor would I fail to notice the generous rivalry in the engagement of vocalists of high standing, by which Mr. Hallé and Mr. De Jong appear to be animated. The former gentleman has twice had the assistance of Madame Albani at his miscellaneous Concerts, besides enjoying her valuable co-operation in the two performances of the "Messiah," given, as usual, in the week before Christmas. Mdlle. Barbi and Madame Hauk also have received warm welcome, and Madame Norman-Néruda attracted an audience as crowded as enthusiastic.

Mr. De Jong has brought down a host of stars; and his improved band, in addition to the overtures and selections of previous seasons, has (following the example of the late Mons. Jullien) been employed in such detached symphonic movements as Beethoven's "Allegretto Scherzando," in B flat, from the Eighth Symphony.

The cheaper Working Men's Concerts, which Mr. De Jong has superintended, have been so largely attended as to lead to the experiment of having additional performances on various evenings.

Among the Societies devoted to choral music, the Athenæum Musical Society, now in its eighteenth season, under Dr. Hiles's control, has long been famous for the delicacy of its refined part-singing, and for its ready response to the requirements of its Conductor. In its programmes English music of high character has always been largely represented; and at the first Concert of this season, a new operetta by the Conductor, "War in the Household," and C. H. Lloyd's "Hero and Leander," were very warmly received. Both works were, a few nights later, given by the North Manchester Musical Society to a large and appreciative audience. By the Athenæum Musical Society many of our best vocalists have been introduced, and at no time has there been greater promise of future excellence.

The Stretford Choral Society continues, under Mr. Hecht's able guidance, to progress satisfactorily. Public attention has been directed rather forcibly to the importance of music as an educational power by several lecturers at the Town Hall and at the Owens College; as well as more recently by the able address which the Rev. Sir F. A. G. Ouseley delivered at the distribution of the certificates awarded at the first examinations held under the auspices of the Society of Professional Musicians. There is little doubt that a very general and healthy feeling has been aroused in favour of fair play for English music; a feeling that Concert-givers would do well to notice. Both at the Town Hall and at the banquet subsequently given in his honour at the Grand Hotel, Sir Frederick spoke warmly of the hopeful view he took of the future of the Society, and of the prospect opening out for English music. Another encouraging thing is that large classes for instruction upon orchestral instruments have been formed here, and earnest efforts are being made to bring such tuition within the reach of all classes of the community.

At the Town Hall several organ performances have been given by Herr Kayser, of Hague, in Westphalia, a player new to Manchester. At the first Recital, on Thursday evening, the 16th ult., Herr Kayser displayed masterly execution. Probably his unfamiliarity with the organ—of French design and construction—interfered with his registering, which was scarcely sufficiently varied for a Concert-room. Perhaps more than the usual heaviness attending organ performances thus damped the enthusiasm that would otherwise have been excited by very skilful playing.

Messrs. Heywood, the great Manchester publishers, announce a new and most interesting journal, "The Musical Quarterly Review," the first number of which will appear February 20, 1885, and contain important articles by eminent musicians and literary authorities. The work will also be the authorised channel of communication between the different sections of the "Society of Professional Musicians"; and between the Society and the musical world generally.

## MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

THE past month has been a remarkably busy one for Yorkshire musicians. Concerts have been so numerous and so excellent in material that it is difficult to say how to begin and where to stop in recording them. Bare reference to the majority of them must suffice.

On November 24, the Bradford Glee Union produced something in the nature of a novelty at its annual Concert, namely, Felicien David's Symphonic Ode "The Desert," the unceasing melody and picturesqueness of which produced a marked effect. At the same time there were many weak points in the performance, weakness where there should have been most strength, namely, in the orchestral part of the work. The band had to rely in great measure upon the harmonium for effects which ought properly to have been distributed among several other instruments, and there was, moreover, a want of appropriate instrumental colouring which was far from satisfactory. The vocalists executed their share with excellent precision and dramatic effect. The second part of the Concert, which was of a miscellaneous description, was rendered especially attractive by the fine singing of Miss Sara Gisburne. The Conductor was Mr. J. McBurnie.

The second of the Bradford Subscription Concerts took place on November 28, and was devoted to chamber music, of which Mr. Hallé provided an excellent programme. The work which perhaps engaged most serious attention was Brahms's Sextet in B flat. Played as it was with skill and experience by Madame Norman-Néruda, Signor Risegari, Herr Straus, Herr Spielman, Signor Piatti, and Mr. Smith, the work drew forth the warmest appreciation. One movement, the genial Scherzo, the themes of which are worked out with engaging humour and spirit, had to be repeated. Two other masterpieces included in the programme were Beethoven's Trio in D (Op. 70), and Rheinberger's grand Quartet in E flat (Op. 38). The Beethoven Trio had an unfortunate place on the programme, but it was superbly rendered by Mr. Hallé, Madame Norman-Néruda, and Signor Piatti. Although a familiar feature of many recent chamber Concerts in this district, the Quartet proved none the less welcome on account of its noble themes and beautiful developments. Mozart's Theme and Variations in D minor gave the audience an opportunity of hearing Madame Norman-Néruda's refined violin playing. Madame Minnie Hauk, whose return to Bradford after a long absence was the subject of general satisfaction, won many new admirers by her charming vocalism.

The choir of the Leeds Parish Church has for one or two years past adopted for performance in connection with the Christmas Festival, in place of "The Messiah," Spohr's Oratorio "The Last Judgment," and that work was given on the 4th ult., the first Thursday in Advent. The choir was, as usual, well balanced and powerful, and the soloists—Miss Letitia Moore (Halifax), Master C. W. Bramham, Mr. G. Wadsworth, and Mr. W. Morton—sang with taste and skill. Dr. Creser again presided at the organ with musicianly skill. The choruses, "Destroyed is Babylon," and "Great and wonderful," were rendered with great power and effect.

The Leeds Amateur Orchestral Society, in changing its quarters from the Church Institute to the Albert Hall, may be said to have taken a progressive step. The opening Concert of the series, which took place on the 1st ult., was a distinct improvement upon those which have been given during the last three or four years. The past experience of the Society has not been altogether happy, but the members toil hard and with much spirit to win success. On this occasion they had the assistance of Mdlle. Bertha Brouil and Mr. Adolphe Brouil, besides the ordinary services of the Conductor, Mr. J. P. Bowling, himself an admirable pianist, whose contributions to the performances of the Society in past seasons have been excellent features. The band proved a little uneven, as of old, but generally speaking there was evidence of great improvement. It should be added that Mdlle. Brouil, Mr. Brouil, and Mr. Bowling brought forward an interesting composition by Hermann Goetz, namely, the first movement of his Trio for piano, violin, and cello (Op. 1), a

work which contains some charming and scholarly treatment of themes.

A fine and powerful organ in St. Andrew's Church, Leeds, has recently been opened by a series of Recitals and Services, the Organists selected being Mr. G. W. Pilling, of Mirfield and Bolton, Mr. Alfred Benton, Mr. F. A. Sewell, Professor Bowling, Mr. W. H. Kemp, Mr. W. Widdop, Mr. C. E. Melville, and Mr. W. H. Smithson. The organ has been built by Mr. J. J. Binns of Bramley—the constructor of the fine instrument which was placed some time ago in the new church at Haworth—and is a creditable piece of workmanship.

The Headingley Vocal Society gave its third annual Concert, on the 8th ult., under the conductorship of Mr. James Broughton. Mendelssohn's unfinished Oratorio "Christus" was selected for the first part of the Concert, and the second part of the programme was of a miscellaneous description. The choruses were rendered with finish and power, showing admirable musical material in the singers, and the influence of superior taste in their training. In the second part of the programme Miss Alderson Smith (violin) and Miss M. Alderson Smith (cello) joined with Mr. James Broughton in the performance of one of Gade's instrumental Trios.

The Armley and District Choral Society gave its first Concert of the season on the same evening, the works performed on the occasion being selected from the "Twelfth Mass," "The Daughter of Jairus," the "Lay of the Bell," and "The May Queen." The choir was well balanced and vigorous, and the solo vocalists sang with taste and skill worthy of so flourishing a Society.

The Garforth Choral Society amply justified its existence by an opening Concert on the 15th ult., when "The Last Judgment" was produced under the direction of Dr. Creser, and with the assistance of several members of his choir and other vocalists.

The Leeds Constabulary Band, a very useful musical institution, made an appeal for assistance by means of a Concert, which took place in the Victoria Hall, on the 10th ult. Miss Damian, Mr. E. Dunkerton, Mr. E. Jackson, Dr. Spark, and Professor Bowling were associated with the solo vocal and instrumental portions of the programme; and the Concert was, as may be imagined, an enjoyable one.

At the seventh annual Subscription Concert of the Pudsey Choral Union, which took place on the 12th ult., under the direction of Mr. Owston, the "Hymn of Praise" and Rossini's "Stabat Mater" were performed, with the assistance of Miss Norton, Miss Parratt, Mr. Dunkerton, and Mr. McCall as principals.

The first Concert of the Ripon Choral Society—a musical institution established quite recently—which took place on the 14th ult., secured a large and appreciative audience. Gade's Cantata "The Erl-King's Daughter," and a miscellaneous programme, afforded ample scope for the efforts of the Society, the establishment of which appears to have been fully justified by the result. Miss Stansfield, Mrs. J. Lister Smith, Mr. Simpson, and Mr. Richmond Sykes undertook the solos of Gade's work, and songs were also given by Mrs. C. H. Millyard and Mr. T. Precious. Mr. J. Lister Smith was the Conductor.

#### MUSIC IN THE WEST.

(FROM OUR OWN CORRESPONDENT.)

THE two Concerts given by the Musical Festival Society, on Friday evening and Saturday afternoon, the 5th and 6th ult., attracted large audiences. The great interest centred upon Dvorák's "Stabat Mater," which was given on Friday evening. The principal vocalists were Madame Valleria, Miss Damian, Mr. Maas, and Mr. Santley. Mr. Hallé, whose band was engaged, of course, conducted. The chorus consisted of the members of the Bristol Festival Choir; Chorus-Master, Mr. D. W. Root-ham; Organist, Mr. George Riseley. The choir was fairly balanced, and had evidently bestowed much pains upon the work, the difficulties of which can only be known by those who have studied it. There was much room for warm commendation, several numbers being excellently rendered; but there was one conspicuous fault throughout the evening, and that was a want of *pianissimo*. This

was especially felt in the first chorus, where the lack of it frequently marred the effect. Mr. Hallé's band, too, though delightful in the *forte* passages, and indeed in the choruses generally, sadly overpowered the singers in the solos, many portions even of Madame Valleria's solos being lost, the high notes alone being clearly heard. The second part of the programme was miscellaneous, and not, on the whole, a very interesting selection. Saturday's Concert opened with Goetz's 137th Psalm, "By the waters of Babylon." The choir did not show to such advantage as on the previous evening, and seemed not very much at home in the work. Madame Valleria was the soloist, and even her singing did not prevent the performance from falling rather flat. Next came Haydn's "Creation," which should be well known in Bristol. Many of the choruses were very finely sung, with great spirit and energy, but where the more delicate effects were required, as in the first chorus, the want of *pianissimo* was again apparent. The soloists were Miss Anna Williams, Mr. Lloyd, and Mr. Santley.

The Bristol Musical Association gave its twenty-eighth Concert in Colston Hall, on the 13th ult., when "The Messiah" was performed with full band, organ, and chorus. The soloists were Madame Wilson Osman, Miss Eleanor Rees, Mr. John Probert, and Mr. Henry Pope; Principal trumpet, Mr. William Ellis. Mr. George Riseley presided at the great organ, and Mr. George Gordon conducted, as usual.

The last for this year of the Monday Popular Concerts was given on the 16th ult., when Colston Hall was well filled with an appreciative audience. The chief item was Schubert's magnificent Symphony in C, given for the first time in Bristol, and which received an excellent rendering. Mendelssohn's Overture "A Calm Sea and a Prosperous Voyage," the "Marche Hongroise" (from Berlioz's "La Damnation de Faust"), the Overture to "Masaniello" (Auber), and "Saltarello" and the "Danse des Bacchantes" (Gounod), and a selection from "Pinafore" completed the work of the band. The vocalists were Miss Arnold and Mr. C. H. Wade, who made their first appearances at these Concerts. In the absence of Mr. Carrington, Mr. Halfpenny led the band, and Mr. Riseley conducted with his usual ability.

Organ Recitals were given by Mr. G. Riseley, on the 6th and 20th ult., at Colston Hall.

The Sarum Choral Society gave its second Concert at the Assembly Rooms, Salisbury, on the 10th ult., when Gade's "Psyche" was performed, with full band and chorus. Miss Amy Aylward, A.R.A.M., and Mr. Thorndike were the principal vocalists. The second part of the Concert included Sir Sterndale Bennett's Symphony in G minor, and songs by Mr. Thorndike and Miss Aylward, the latter singing "When daisies pied," with clarinet obbligato by Mr. Lazarus. The orchestra numbered thirty-two performers, led by Mr. Burnett, and Mr. W. P. Aylward conducted.

A very interesting Concert was given at Gloucester on the 9th ult., by the Gloucester Choral Society, when Dr. Gladstone's "Philippi" was performed. It may be mentioned that this was the first time this work had been heard in a Concert-room, and no doubt it was robbed of much of the effect the church would naturally lend to it. The performance, on the whole, was excellent; and the composer, who conducted, was warmly greeted by both audience and orchestra, and subsequently expressed himself extremely pleased with the way in which his work was rendered, pronouncing the performance the best that has yet been given of it. The principal singers were Mrs. Hutchinson, Miss Booth, of Gloucester, the Rev. C. H. Murphy, minor canon, Messrs. Evans, Cooke, and Woodward, lay-clerks of Gloucester Cathedral, and Mr. W. H. Phillips, all of whom rendered efficient help. The other works in the programme included the inimitable anthem "The Wilderness," by Dr. S. S. Wesley, and Mendelssohn's 42nd Psalm, "As the hart pants." Both works are somewhat exacting for chorus singers, but the rendering in each case was something to be proud of. The anthem derived much of its charm from the sympathetic singing of Mrs. Hutchinson, and in the 42nd Psalm her soprano solos were equally captivating to her audience. The other items were the chorus "Eia Mater," from Dvorák's "Stabat Mater," the Overture to "Samson," and the Symphony in C minor



from Spohr's "Last Judgment." The band left little to be desired in the accompaniments, and played the Overture and Symphony with much spirit and intelligence. Mr. Williams deserves great praise, both for the ability with which he leads his forces in the orchestra and for the successful energy with which he has called upon the public to support the Society. We are glad to hear that the list of subscribers is larger than it has ever been, so that the committee is embarking upon another winter free from much of the anxiety of former years.

The Exeter Oratorio Society gave a performance of "Samson" at the Victoria Hall, on the 16th ult. The soloists were Madame A. Paget, Miss Ameris, Eos Morlais, and Mr. Farley Sinkins. Mr. E. M. Vinnicombe presided at the organ, and Mr. George Lyon conducted. The choir acquitted themselves very well, and the performance generally was successful.

### MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

A CONCERT was given in the Music Hall, on the 2nd ult., in aid of the widow and family of the late Mr. Archibald Mackenzie, a member of the Edinburgh Select Choir, and a chorister in St. Mary's Cathedral. Choral music was contributed by the two choirs referred to, under their respective Conductors, Messrs. Hartley and Collinson; and instrumental selections were performed by members of the Amateur Orchestral Society, under Mr. Hamilton.

On the same evening the Musical Association connected with South College Street United Presbyterian Church, assisted by friends, gave a very creditable performance of Sterndale Bennett's "May Queen." Misses Clark and Laubach, and Messrs. Sinclair and Monroe were successful in rendering the melodious solos of the Cantata, which was followed by a miscellaneous selection.

The Edmunds family have been for many years associated with the profession of music in Edinburgh. Mr. Arthur Edmunds gave his annual Concert, on the 3rd ult., in the Freemasons' Hall. There was a large attendance. A choir of ladies gave its services. True to the family traditions, some Italian selections were included, Mr. Edmunds singing "Spinto gentil," with much taste. Curschmann's Trio "Addio" was gracefully rendered.

A Lecture on Madrigals and Glee was delivered by Mr. W. B. Alcock on the same date in Morningside Athenæum. Mr. Alcock gave some brief biographical sketches of writers of madrigals, mentioning in particular Thomas Morley, the editor of the "Triumphs of Oriana." Several musical illustrations were given by an excellent choir.

Mr. William Blakeley gave an Organ Recital in Morningside U.P. Church, on the 8th ult., when selections from Bach, Mozart, Mendelssohn, Sullivan, and other composers, were ably performed. In Morningside Established Church on the same evening, Mr. W. H. Hopkinson submitted a well selected programme of organ and sacred music. Mr. Kirkhope's Choir appeared on the following evening, in the Freemasons' Hall, George Street. The choir numbers seventy voices, and is excellently trained. Barnby's "The Lord is King," and Sterndale Bennett's "May Queen," were produced, the accompaniments being given by a string quartet, piano, and harmonium. The grand final chorus in Mr. Barnby's Psalm was splendidly sung. Mrs. Ellis and Messrs. Stevenson and Kirpen sang the solos in Bennett's Cantata, which, as a whole, was interpreted with marked success.

The first of the eleventh series of Concerts promoted by the Directors of the Choral Union took place in the Music Hall, on the 10th ult. Various improvements have been made in the hall in the way of ventilation, lighting, and accommodation. There was a crowded attendance, notwithstanding the increase in the charges for admission necessitated by a reduction of the number of sittings. The orchestra, numbering seventy performers, was conducted by Mr. Manns, Herr Robert Heckmann being the leader. A very fine interpretation was given of the Overture to "Der Freischütz," with which the Concert opened; Beethoven's No. 2 Symphony was, as a whole, excellently played, and listened to with the closest attention throughout. The composition of the band this season is

decidedly better, especially in the strings. Herr Heckmann made a most favourable impression in Bazzini's Violin Concerto. His strength lies in expression apparently, but he by no means lacks power. Madame Minnie Hauk was the vocalist.

The second Concert of the Choral Union series took place on the 15th ult., when Schumann's Cantata "Paradise and the Peri," was performed. The work has been heard once or twice before in Edinburgh, but never till now with full orchestral accompaniment. Madame Valleria was to have taken the principal soprano solos, but owing to an accident, fortunately not very serious, her place had to be filled by Miss Marianne Fenna, who proved an excellent substitute. Miss Ehrenberg, Mrs. Goodlet, Madame Grenier, Mr. Charles Chille, and Mr. W. Ludwig, sustained the other solo parts in an eminently satisfactory manner. The choral singing was refined and tasteful. Mention may specially be made of the agreeable and precise rendering of the Chorus of Houris, "Wreathe ye the steps." Unfortunately, however, the orchestra, not kept sufficiently under control, played too strongly, at times, indeed, overpowering the voices altogether. Mr. T. H. Collinson conducted, and Mr. Charles Bradley acted as Organist.

The Saturday Evening Literary Institute Concert of the 13th ult. was much better attended than on the first nights of the series. A number of pieces were played by the select orchestra, led by Mr. Dambmann, who contributed a violin solo on Scotch airs. Miss Pillans sang some songs. Mr. Kirkhope's Choir repeated its performance of Barnby's "The Lord is King," and Bennett's "May Queen," on the afternoon of the above date, in Queen Street Hall, in aid of the Royal Infirmary.

Sir Herbert Oakeley gave an Organ Recital on the afternoon of the 18th ult., in the Music Class Room. Appropriately to the season, Sir Herbert played Klug's Advent Hymn, also a selection from Handel's "Messiah" and Spohr's "Last Judgment." In commemoration of the births of Weber and Beethoven, occurring in December, 1786 and 1770 respectively, the Cavatina, "Und ob die Wolke," from "Der Freischütz," was sung by Miss Wakefield; and the chorus and march from "The Ruins of Athens," were played by Professor Oakeley.

A performance of Handel's "Messiah," was given in the Music Hall, on the 20th ult., by the Edinburgh Select Choir, which was increased to thirty voices for the occasion. Precision, steadiness, and correct intonation, marked the singing, though in choruses in which expression might naturally be most looked for, that quality was rather absent. The solos were for the most part carefully and sympathetically rendered. Mr. Henry Hartley conducted, and Mr. John Hartley accompanied, with marked judgment, on the organ.

### MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

A PERFORMANCE of "The Messiah" was given by the Rutherglen Choral Union, on November 26, conducted by Mr. C. Bryce; and "Samson" was produced by the Glasgow South Side Choral Society on the following evening. The latter performance was, as is not unusual with this Society, vigorous, rather than refined. Mr. McKean, the Conductor, did not, moreover, seem to consider the orchestra as under his charge, consequently numerous points in the accompaniment were missed or badly taken.

A "Service of Sacred Music," as a Church Concert is frequently termed here, was held in Pollokshields United Presbyterian Church, on November 28. Sir A. Sullivan's "Festival Te Deum" was the chief item in a somewhat indiscriminately selected programme, and unfortunately it received anything but a perfect interpretation as far as the choir was concerned. On the same evening the Kyrle Society gave a Concert in connection with the Bazaar, in aid of the Sick Children's Hospital, when Anderton's "Norman Baron" and Jensen's "Feast of Adonis" were performed, and also some part-songs. This is only the second year of the Society, but great progress has been made under the able training of Mr. Allan Macbeth. Two original settings by Mr. Macbeth of Scotch lyrics, "O were

my love you lilac fair," and "Wandering Willie," were in the programme. In both melodies the Scottish style has been successfully caught, while the harmonies are characteristic.

An Organ Recital and Concert of Sacred Music took place on the 4th ult. in the Established Church, Pollokshields, of which Mr. Alfred Heap is the Organist and Choirmaster. Mr. Heap played Guilman's Grand Chorus in D major, and Mr. A. McColl (a young pupil of Mr. Heap), gave a very promising performance of Mendelssohn's Sonata in C Minor, besides accompanying the choir in the rendering of several well known anthems.

In Woodside Established Church, on the same evening, the Choir, consisting of boys' and men's voices only, made a generally successful appearance in a selection of anthems, &c. Mr. W. J. Clapperton conducted.

On the 6th ult., the Carl Rosa Opera Company completed a fortnight's engagement in the Royalty Theatre. Except on one or two of the nights the house was not very well filled. Boito's "Mefistofele," and Millocker's "Beggars' Student," attracted the largest audiences.

The opening Concert of the Choral Union series of Choral and Orchestral Concerts took place on Tuesday, the 9th ult., under the most promising circumstances. The programme was headed by the Overture to "Der Freischütz," which, as is the general opinion, never before received a finer and more poetic interpretation in Glasgow. The strings are superior in quality, I think, to those of any previous orchestra, and the wind instruments are of like excellence. Herr Robert Heckmann made a first rate impression as a violin soloist, alike in Bazzini's showy Concerto, and in Handel's noble Sonata in A. Herr Heckmann's tone is clear and pure, his technique is admirable, and he plays with great taste. His qualities as a leader were less evidently seen. In this latter respect there has been indeed room for improvement these last two or three seasons. Madame Minnie Hauk was the vocalist of the evening.

The first Saturday evening popular Concert of the series took place on the 13th ult., when there was the usual large audience. The chief items in the programme were the Overture to "Benvenuto Cellini," by Berlioz, the Scotch Symphony, by Mendelssohn, a Concerto for Cello and Orchestra, by Eckert, the principal part in which was played by M. Lasserre, and the Overture to "William Tell," the latter a great favourite at the popular Concerts. The band, as a rule, was more completely under command than it was on Tuesday, and the tone and style were entirely satisfactory. Mdlle. de Lido, a clever mezzo-soprano vocalist from the Imperial Opera at St. Petersburg, who appeared here some six years ago at one of the Orchestral Concerts, sang the aria "Caro nome" from "Rigoletto," "The Last Rose of Summer," and a Bohemian air, the last mentioned in the Russian language.

The Oratorio of "Elijah" was performed at the second Subscription Concert on the Tuesday following. The Choir was excellent, the alto part a little light, perhaps, but the treble and tenor bright and telling, and the bass, what the Choral Union bass nearly always has been, round, full, and deep. The Baal choruses, and the noble climax to the first part, "Thanks be to God," were sung with due vigour and precision, but the expression imparted to such numbers as "He, watching over Israel," was a feature calling for special praise. The principal vocalists were Madame Valleria, Miss Ehrenberg, Mr. Chille, and Mr. Ludwig, several members of the Choral Union assisting. The orchestra could not have played better than it did, being well under command. The greatest praise is due to Mr. Manns for his skilful conducting of the Oratorio, but the labour bestowed on the training of the chorus by Mr. Macbeth must not be overlooked. There was a crowded attendance.

The second Orchestral Subscription Concert, on the 23rd ult., comprised Mendelssohn's "Fingal's Cave" Overture, the No. 3 Leonore Overture of Beethoven, and Mr. F. Cowen's "Cambrian" Symphony, the latter conducted by the composer. The Andante in A minor from Beethoven's String Quartet (Op. 59, No. 3), played by Herr Heckmann's Cologne Quartet, and the Pianoforte Concerto in A of Schumann (Herr Rummel, solo pianist), were the other chief numbers in the programme.

The Saturday evening programme of the 20th ult. included Beethoven's Symphony No. 4 in B flat. Mr. Cowen was the Conductor for the evening in place of Mr. Manns, and in compliment to him, doubtless, though not less on the merits of the music itself, the selection comprised a number each from his "Scandinavian" Symphony, and Suite de Ballet, "The language of the flowers"; also the Lullaby for strings from the Suite, "In the olden time."

On the following Saturday evening the first half of the programme consisted entirely of extracts from Wagner—the Overture to "The Flying Dutchman," Orchestral Introduction and "Elizabeth's greeting to the halls of her ancestors," Introduction to the third act of "Die Meistersinger," and Walther's prize-song, transcribed for violin, "Voices of the Forest" ("Siegfried"), and the "Ride of the Walkyries"; and as dessert succeeds the more solid parts of dinner, there followed the "Clock" Symphony of Haydn, a Trio for violin, viola, and cello, and the "Dance of the hours" (Ponchielli).

The Hillhead Musical Association gave a Concert on the 18th ult., in the Queen's Rooms, when Mendelssohn's "Loreley," and Sullivan's "On shore and sea," with some part-songs, &c., were performed. I have heard the Society to much better advantage than on this occasion. Mr. Hoeck conducted, and Miss Hetta Lipmann accompanied on the piano. On the same evening the Crosshill Musical Association, under Mr. Patterson, produced Cummings's "Fairy Ring," and sang, as a rule, with taste and precision. Mr. Hopper accompanied.

I may add to this rather lengthy letter that the first of the short series of Choral and Orchestral Concerts in Paisley took place on the 11th ult., the programme being an orchestral one, and very nearly identical with that of the Glasgow Concert of the 9th. The attendance was not very good, but the projectors of these Concerts do not despair of ultimate satisfactory financial success.

At Dundee, on the 17th ult., the Oratorio of "Samson" was performed by the Dundee Amateur Choral Union, Mr. R. H. Turner conducting. The manner in which the Oratorio was produced was highly creditable to the Society. The soloists were Miss Annie Lea, Miss A. Ehrenberg, Mr. C. Chille, and Mr. J. Bridson. The accompaniments were played by the Glasgow Choral Union Orchestra.

At Alexandria, in Dumfriesshire, the Vale of Leven Choral Society gave a Concert on the 18th ult. The chief numbers in the programme were Mendelssohn's "As the hart pants," and Macfarren's "May-day." The former was well rendered, with the exception of the quintet, "The Lord hath commanded," where the accompanying male chorus was quite out of tune. The secular Cantata was sung with precision and effect. Mrs. Haden and Mr. A. Black were the soloists of the evening, and acquitted themselves admirably. A select band, under Mr. Cole, accompanied, and Mr. J. Love conducted with much ability.

#### MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, December 12, 1884.

THE musical season has opened in the principal cities of the United States in a manner which is full of promise to the progress of the art and its votaries. The centre of activity is New York, though the coming of Herr Gerike to take charge of the Symphonic Concerts, in Boston, has profoundly moved that city which lays claim to being the intellectual and artistic centre of the country. There is one marked difference, however, between the two cities. New York is much more cosmopolitan in taste than Boston, and has an artistic equipment far more complete and admirable. For years the metropolis has tacitly conceded a superiority in choral music to the New England capital; but within a brief period the energy formerly devoted almost exclusively to the cultivation of instrumental music here has been extended to choral music as well, and the city now boasts of two choirs, respectively conducted by Mr. Theodore Thomas and Dr. Leopold Damrosch, each of which numbers about 400 voices, while another of the same numerical strength co-operates with Mr. Thomas in the Concerts of the Brooklyn Philharmonic Society. The rivalry between

the chorus and oratorio societies has had a most stimulating effect upon choral music, and New Yorkers are no longer willing to yield the palm to the venerable Handel and Haydn Society of Boston, which, through many decades, has stood for the highest and best in the country. In the matter of instrumental, or, to be more exact, orchestral, music, there has never been a basis of comparison between the cities; Boston, in spite of the fact that it has maintained two orchestral societies, in a fashion, having, nevertheless, always depended upon New York musicians for noteworthy performances. The generous and public-spirited policy of Mr. Higginson, and the energetic labours of Mr. Henschel, have done much for Boston, and Herr Gericke's musical talent, supported by the same long and willing purse, will advance the city a great stride during this and the coming seasons; but it is not within the bounds of probability that the city will be able to measure herself with New York in this department for a long time to come.

This subject of orchestral Concerts having a particular interest just now in London, it may not be amiss to state the condition of affairs in New York. The city unquestionably contains as many orchestral players of the first class as any of the European capitals. On this all the local Conductors are agreed. These musicians have all that they can do during this season, and though we have only begun, it is already safe to say that not one of the enterprises, unless it be a new experiment but recently undertaken, will fail of ample material support. It was impossible for non-subscribers to the Philharmonic Concerts to secure seats two days after the public subscription was opened. Almost all the stalls in the Academy of Music, when the six Concerts are given, are held by subscribers year after year, and a day's neglect is sufficient to forfeit the privilege of hearing the series. The Symphony Society, under Dr. Damrosch, has largely built itself up on the overflow from the Philharmonic Society, and has never assessed its stockholders since its organisation in 1877, though its financial success has never been comparable with that of the older co-operation society. Both of these societies give six Concerts in the course of the season, besides the same number of public rehearsals on the afternoons of the Fridays preceding the Saturday evenings on which the Concerts occur. There is no doubt that if the Philharmonic Society were to project weekly Concerts from the middle of November till the middle of April, every one would be attended by an audience as numerous as the large Concert-room would hold. There has been talk of doing this, but the Society is managed by a directorate of musicians who are exceedingly conservative, if not timid, in their business administration, and the suggestion fell through.

The Brooklyn Philharmonic Society has a different basis, being composed of amateurs who project a series of Concerts and engage the band along with the Conductor. Within the last five years it has shown unusual enterprise and has extended the scope of its activity in a marvellous degree. It has organized and sustains a choir which co-operates in its Concerts, and though it has thereby incurred large expenditures, it nevertheless has enjoyed such a measure of success that it has a snug reserve fund upon which to draw whenever in any season misfortune shall overtake it—an extremely improbable event considering that the subscriptions for this year reached 30,000 dollars before the first Concert was given. The Society, besides giving eight Concerts on a large scale and the same number of afternoon rehearsals, is trying the experiment of giving six Wednesday afternoon Concerts of miscellaneous pieces, the programmes of which, though considered light here, compare very favourably with those of the so-called classical Concerts of many European cities. Thus far, these matinées have been splendidly patronised, and the managers of the Society are seriously contemplating an extension of their scheme next season, so as to double the number of their evening Concerts.

The season has added one to our regular orchestral enterprises which is yet in its experimental stage, but promises soon to emerge as a firmly established institution. The Arion, a German male chorus, having accepted last season the resignation of Dr. Damrosch, whom it brought over from Breslau, cast about in Europe for a new

Conductor, and finally hit on Mr. Frank van der Stucken, a young musician, of American birth, but European breeding and education. Mr. Van der Stucken had achieved some distinction as composer and Conductor in Germany, having been aided to a public hearing by Grieg and Liszt among the better known musicians of the old world. Like his predecessor in the conductorship of the Arion, he had hardly reached these shores last Spring before he felt the desire to stand before an orchestra. A highly flattering reception, which he won from the critics by virtue of some of his compositions (incidental music to Shakespeare's "Tempest"), suggested a plan which the energetic Germans whom he leads helped him to put into execution. He projected a series of four Novelty Concerts with public rehearsals. At these Concerts he purposes to bring out only new compositions, especially those of the school of young musicians to which he belongs; and his plan embraces one Concert devoted exclusively to American works. He secured a band of sixty of the best musicians in the city, practically the same band used by Mr. Thomas in his private Concerts, and has thus far given two Concerts which have been highly successful artistically. He has been enabled to give the first performances, on this side of the Atlantic, of Brahms's Third Symphony, Dvorák's "Husitská" Overture, and Sgambati's Symphony in D, all of which have since been taken up in the schemes of Theodore Thomas. His last Concert introduced works by August Klughardt, Gustav Holländer, Pierre Benoit, Adalbert von Goldschmidt, Giovanni Sgambati, and Emanuel Chabrier. Mr. Van der Stucken is still a young man, and his facility in score-reading and easy mastery of a band and choir, have led many intelligent students of music to conclude that he will prove the successor of Theodore Thomas, when that admirable Conductor is obliged to put down the work he has performed with great honour for twenty years. Before I leave this branch of the subject I ought to add that besides these Orchestral Concerts, we also have a short series of Saturday afternoon popular Concerts, under the direction of Mr. Thomas and the patronage of a committee of ladies, designed to educate the musical taste of young people. This, if I am not mistaken, is a feature which was suggested by a similar enterprise in London.

Except by an extraordinary number of peripatetic companies devoted to operettas and light operas, nothing is doing in operatic matters outside of New York city. Here, however, the season has been crowded with significant incidents, the experiment of which London was, long ago, wearied, and which resulted last season in disaster to Mr. Abbey, being here repeated. New York is trying to support two operatic companies, one Italian and one German. The season is hardly sufficiently advanced to enable one to forecast its outcome, but thus far the new institution seems to have decidedly the better of the contest. Except on the nights when Madame Patti sings, the Academy of Music shows a beggarly account of empty boxes. Mr. Mapleson has attempted since the arrival of Miss Nevada, whose reception was exceedingly cordial, to divide the four performances a week equally between them, but has been frustrated several times by the indisposition of Miss Nevada or her unwillingness to sing in the opera announced. The consequence is that within two weeks of the expiration of the full season Mr. Mapleson's forces seem utterly demoralised, and there is no certainty about any of his announcements. His company is about on a par with those of minor Italian towns, except for the possession of Madame Scalchi; and his repertory has thus far not shown a single variation from the old hurdy-gurdy list. The absence for a single season of Madame Patti from the Academy of Music, would, it now seems, give a *quietus* to Italian Opera in New York; and if in New York, in the United States. But it is idle to speculate on this point with the past history of Italian Opera here, and in London, before us.

At the New Opera House, which was opened last year, affairs are pursuing a much more dignified and satisfactory course. Mr. Gye's tardy declaration to accept the management of the house left the season of opera exceedingly problematical until midsummer, when energetic Dr. Dam-

rosch, supported by a few friends, offered to attempt to carry out a season of German Opera. The offer was accepted by the directors, Dr. Damsrosch sailed for Europe before the purpose of his mission was even suspected, and within three months from the sailing day he was back in the Opera House directing the preparations for the season, which opened brilliantly on November 17, with a company of German singers, including Frau Schröder-Hanfstängl, of the Frankfort Opera House, Frau Kraus, wife of Musik-direktor Seidl, Fräulein Marianne Brandt, formerly of the Royal Opera of Berlin, Herr Schott, whom Londoners know, Herr Robinson, of Hamburg, Herr Udrardi, and Herr Staudigl, the inheritor of a great name, in "Tannhäuser." Through the intelligent zeal of Dr. Damsrosch, and with the excellent help of Stage-Manager Hock, of Hamburg, many of the best features of the German operatic stage have been transplanted hither, and the scenic pomp, excellent acting, perfection of detail, and dramatic fire which have characterised the performances of the troupe, have won the undisguised admiration of the writers for the newspaper press and the intelligent public. The magnitude of the house compels the restriction of the list of operas to grand works, and thus far "Tannhäuser," "Fidelio," "Lohengrin," "William Tell," and "Les Huguenots," have been given with admirable effect.

Outside of New York and Boston the greatest musical activity is seen in Cincinnati, where twelve years ago Mr. Thomas established the series of biennial musical festivals which have achieved universal celebrity. Preparations are there making for the Festival of 1885 at which the chief choral works will be Bach's B minor mass and Liszt's "Saint Elizabeth." The orchestral musicians of the city have this season organised a Philharmonic Society on the co-operation plan of the New York Society of similar name, and are giving a series of Concerts with good effect.

The death, two days ago, of Mr. Reuben Springer, a wealthy old citizen of the city, is a blow to one phase of the musical development of this city. Mr. Springer was the originator of the fund which gave Cincinnati the finest music hall on the Continent, and his gifts to art within twelve years have aggregated over 300,000 dols.

#### MRS. MEADOWS WHITE.

It is with the sincerest regret that we announce the death, on the 4th ult., of Mrs. Meadows White, wife of Mr. Meadows White, Q.C., and Recorder of Canterbury. A pupil of Sir Sterndale Bennett and Sir George Macfarren, Mrs. White—then Alice Mary Smith—as early as 1861 excited attention as a composer by a Quartet, which was performed at a trial of new compositions at the Musical Society of London; and since that time she has gradually achieved a fame which places her name at the head of female creative artists; no other, as far as we are aware, having written for the orchestra, both alone, and in combination with voices. Gifted with an exceptional musical faculty, Mrs. White, after her marriage, which took place in 1867, clung earnestly and lovingly to her art, producing in rapid succession Quartets, Symphonies, Concertos, Cantatas, and other important works, many of which were played by our leading Musical Societies. A list of the most prominent of these compositions, with the dates of their performance, for the accuracy of which we can vouch, will, we are certain, be read with much interest:

Quartet (B flat) for pianoforte, violin, viola, and violoncello. Musical Society of London (Trial Concert). March, 1861.  
 Quartet (D) for strings. Musical Society of London. November, 1862.  
 Symphony in C minor. Musical Society of London. November, 1863.  
 Quartet (D) for pianoforte, violin, viola, and violoncello. New Philharmonic Society Soiree. November, 1864.  
 Overture "Endymion." Musical Society of London (Trial Concert). February, 1864.  
 Introduction and Allegro, for pianoforte and orchestra. Musical Society of London. February, 1865.  
 Rüdesheim or Gisela. Cantata for soli or chorus, with accompaniment for small orchestra. Fitzwilliam Musical Society, Cambridge. February, 1865.  
 Overture "Lalla Rookh." Musical Society of London (Trial Concert). November, 1865.  
 Quartet for Strings. New Philharmonic Society Soiree. March, 1870.  
 Overture "Endymion." Re-written for Crystal Palace Saturday Concerts. November, 1871.  
 Concerto for clarinet and orchestra (Andante for which played by Mr. Lazarus). Norwich Festival. September, 1872.

Overture to Longfellow's "Masque of Pandora" (Cantata). New Philharmonic Society. July, 1873. Also performed at the Crystal Palace Saturday Concerts, November, 1878, and Liverpool Philharmonic Society Orchestral Concert, November, 1879.  
 Concert Overture "Jason, or the Argonauts and Sirens." Written for New Philharmonic Society. June 9, 1879. Also performed at Crystal Palace Saturday Concerts, May, 1881.  
 Two Intermezzi from the "Masque of Pandora." New Philharmonic Society. November, 1879.  
 "Ode to the North-East Wind." Cantata for Chorus and Orchestra. Hackney Choral Association. November, 1880.  
 Collins's Ode "The Passions." Cantata—Soli, Chorus and Orchestra. Hereford Festival. September, 1882.  
 Kingsley's "Song of the Little Baling." Cantata for men's voices, with orchestral accompaniments. First sung by the Lombard Amateur Musical Association. 1883.

The three Cantatas last named are published by Novello, Ewer and Co., the composer being the only woman whose name appears in their popular octavo series. We may also mention that these publishers have in the press a setting by Mrs. White, similar to that of the "Song of the Little Baling," of Kingsley's Ballad, "The Red King." In addition to the works we have named, Mrs. White was the composer of many Songs, Duets and Pianoforte pieces, one of the most popular of which perhaps is the Duet, "Maying," for tenor and soprano; and she has left in MS. a second Symphony, the pianoforte score of the "Masque of Pandora," the Overture to which work has already been referred to, and a setting in Cantata form of Miss Bevington's poem, "The Valley of Remorse." We could not select one from this voluminous catalogue of published compositions which bears not the impress of high artistic culture, and refined poetical feeling; and although based upon those classical models which the composer learned to love in her student days, not a trace of plagiarism can be detected throughout her works. It need scarcely be said that Mrs. White's high position in the musical world was most thoroughly recognised, for in 1867 she was elected an Associate of the Philharmonic Society, and in 1882 was chosen, as a representative artist, to present the testimonial to Mr. A. Manns. The news of her decease, at the comparatively early age of forty-five, and in the full possession of her powers, caused, as may be imagined, a profound feeling of grief amongst her fellow artists which, at the last meeting of the Royal Society of Musicians, found expression in an unanimous resolution to present a letter of condolence, on his bereavement, to Mr. Meadows White, whose valuable services, as honorary Counsel to the Society for many years, cannot be over-estimated. We have here confined ourselves to the record of Mrs. White's labours in the cause of music; but her kindly nature, and estimable social qualities threw such a charm over the society in which she moved that her loss will be long and keenly felt, as much by a large circle of friends, as by the lovers of that art to which she devoted her too brief life.

We quote the following from the *Times* of the 22nd ult.:—"A complimentary dinner was given on Friday evening to Mr. F. H. Cowen by the Glasgow Society of Musicians, which has been recently established for the purpose of giving musicians and lovers of music an opportunity of meeting at regular intervals, on the Continental plan. There were over a hundred guests, including Sir James Bain, late Lord Provost of Glasgow, and Dr. Donald Macleod, and Mr. Cowen's health was drunk with Highland honours. In reply, Mr. Cowen remarked that he considered the principle on which the Society was founded an excellent one, enabling, as it did, musicians to meet and interchange ideas, perform and discuss new works, and cultivate each other's friendship and goodwill. He further expressed a hope that something similar would soon be started in London, where at present anything approaching *esprit de corps* among musicians is unknown."

"THE Rose of Sharon" is to be performed at the Royal Albert Hall on February 4; on the 7th of the same month in New York, under Mr. Theodore Thomas; and in Canada during the Spring. Other performances in the United Kingdom will be given at Newcastle, Nottingham, and Cardiff, during March and April; and about the same time at Glasgow, Dundee, and Arbroath. Several other Societies in London and the Provinces are also rehearsing the work.



## ANTHEM FOR SOPRANO SOLO AND CHORUS.

Words from the Liturgy.

Composed by W. HUTCHINS CALLCOTT.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 89 &amp; 91, Queen Street (E.C.)

VOICE. *Slowly and in a reciting manner.*

PIANO OR ORGAN. *Slowly. dolce.*

*cres. f fz dim. pp*

*Ped. \* Ped. \**

SOLO. SOPRANO. *dolce.*

*cres.*

Give peace in our time, give peace, give peace, O Lord. he .

*pp cresc.*

- cause there is none oth - er, none oth - er that fight - eth for us, but

*f*

on - ly Thou, but on - ly Thou, but on - ly Thou, O . . God, De -

*pp* *rall.* *a tempo.*

*fz* *pp* *rall.* *f*

- fend us, Thy hum-ble ser - vants, in all as - saults of our en - e - mies, de -

*con anima.* *p* *cres.* *f*

*p* *fz* *f*

*Ped.* \*

- fend us, Thy hum-ble ser - vants, in all as - saults of our en - e - mies. Give

*p* *cres.* *ff* *rall.* *Tempo 1mo.* *pp*

*p* *cres.* *fz* *rall.* *pp*

*Ped.* \*

peace in our . . time, . . give peace, give peace, O Lord, be -

*cres.* *cres.*

- cause there is none oth - er, none oth - er that fight - eth for us, but

*f*

on - ly Thou, but on - ly Thou, but on - ly Thou, O . . . God.

*Tempo lmo.*

CHORUS. SOPRANO.

*dolce.*

Give peace in our time, . . . give peace, give peace, O Lord, be -

ALTO.

*dolce.*

Give peace, give peace, give peace, give peace, O Lord, be -

TENOR.

*dolce.*

Give peace in our time, give peace, give peace, O Lord, be -

BASS.

*dolce.*

Give peace in our time, give peace, give peace, O Lord, be -

*Tempo lmo.*

- cause there is none oth - er, none oth - er that fight - eth for us, but

- cause there is none oth - er, none oth - er that fight - eth for us, but

- cause there is none oth - er, none oth - er that fight - eth for us, but

none oth - er for us, but

on - ly Thou, but on - ly Thou, but on - ly Thou, O God. De -

on - ly Thou, but on - ly Thou, but on - ly Thou, O God. De -

on - ly Thou, but on - ly Thou, but on - ly Thou, O God.

on - ly Thou, but on - ly Thou, but on - ly Thou, O God.

*con anima, p* *cres.* *fz* *pp.* *rall.* *a tempo.*

- fend us, Thy hum - ble ser - vants, in all as - saults of our en - e - mies, de -

- fend us, Thy hum - ble ser - vants, in all as - saults of our en - e - mies, de -

Defend Thy ser - vants in all as - saults of our en - e - mies,

Defend Thy ser - vants in all as - saults of our en - e - mies,

*con anima, p* *cres.* *fz* *pp.* *rall.* *a tempo.*

- fend us, Thy hum - ble ser - vants, in all as - saults of our en - e - mies. Give

- fend us, Thy hum - ble ser - vants, in all as - saults of our en - e - mies. Give

de-fend Thy hum - ble ser - vants in all as - saults of our en - e - mies. Give

de-fend Thy ser - vants in all as - saults of our en - e - mies. Give

*con anima, p* *cres.* *fz* *pp.* *rall.* *a tempo.*

( 4 )



peace in our . . time, . . give peace, give peace, O Lord, . . be -  
 peace, give peace, give peace, give peace, O Lord, . . be -  
 peace in our time, give peace, give peace, O Lord, be -  
 peace in our . . time, give peace, give peace, O Lord,

*cres.*

- cause there is none oth - er, none oth - er that fight - eth for us, but  
 - cause there is none oth - er, none oth - er that fight - eth for us, but  
 - cause there is none oth - er, none oth - er that fight - eth for us, but  
 none oth - er for us, but

on - ly Thou, but on - ly Thou, but on - ly Thou, O . . God.  
 on - ly Thou, but on - ly Thou, but on - ly Thou, O God.  
 on - ly Thou, but on - ly Thou, but on - ly Thou, O . . God. . .  
 on - ly Thou, but on - ly Thou, but on - ly Thou, O God.

*rall.*

*pp.*

*fz*

*f*

*pp.*

*rall.*

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 " 4. Faint not, fear not.  
 " 5. The Sabbath Bell.  
 " 6. Where the weary are at rest.  
 " 7. Vox Matutina.  
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 " 9. Evening.

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 " 2. Out in the sunshine.      " 5. Passing away.  
 " 3. I love all things.      " 6. The voice of the waterfall.

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EVEN to those who are not professed admirers of Mr. Browning's poetry, still perhaps a considerable number, the fifth annual Entertainment, given by the Browning Society, on November 28, must have proved highly interesting. It consisted of a performance of the dramatic sketch "In a Balcony," in which Miss Alma Murray acted the part of *Constance* with animation and grace, followed by a Concert, in which all the music was set to Mr. Browning's words. Mr. Edwin Bending, who conducted, supplied two items in the programme, the quintet called "The Boy and the Angel," and the duet "In a Gondola." The former seemed the more original and striking composition of the two, especially as regards the rhythm; but the latter met with more success and received the only encore of the evening. Both works were probably new to most of the audience, having been performed only once before, at the entertainment given last Spring. More familiar were Dr. Villiers Stanford's three "Cavalier Songs"; these were accompanied by the composer and taken with spirit; hence their force and definiteness of dramatic character was more thoroughly brought out on this occasion than at any previous performance we can remember. In advanced modern writing, of which these songs are excellent examples, the audience are at the mercy of the executant, and can hardly supply anything which may be wanting in his rendering. As regards another composition of Dr. Stanford's, performed for the first time at this Concert, a tenor setting of "Prosperie," it would be difficult to express a decided opinion after a single hearing. It was taken at a high speed, and sounded rather like a tarantella for pianoforte, with occasional vocal exposition. Perhaps this is the only form in which Mr. Browning's concentrated and fragmentary lines admit of being set; at any rate, we must suspend our judgment till a second hearing of the piece. Among the other items of the Concert may be noticed the opening chorus, "Over the sea our galleys went," a spirited and vigorous piece of writing, by Miss Ethel Harraden; and two songs, "The year's at the spring," by Miss Cécile Hartog, and "A woman's last word" (somewhat after the form of Schumann), by Mr. Leslie Johnson. The principal share of the singing fell to Miss Kate Flinn, who acquitted herself throughout in a clear and finished style. The tenor music was satisfactorily assigned to Mr. Nichol and Mr. Joseph Tapley, and the baritone part of the "Cavalier" songs to Mr. Reakes and Mr. Bicknell Young. The vocal music was balanced by two instrumental selections, from Ralf's Trio, Op. 112, and Mendelssohn's Trio, Op. 49. In these pieces Messrs. Langdon and Catchpole, and MM. Pollitzer and Albert took part. The book of words informed us that some of the vocal music performed was still in MS. We may express a hope that it will not have to wait long for publication.

THE Upton Choral Society gave the first Concert of its third season, in the Stratford Town Hall, on Thursday, the 18th ult. Gaul's sacred Cantata, "The Holy City," occupied the first part of the programme, the remaining part comprising a selection of songs and part-songs. The principal vocalists were Miss Ambler, Madame Osborne Williams, Mr. Henry Guy, and Mr. W. H. Brereton, each of whom met with a cordial reception. The choir sang throughout with much care, and must be congratulated upon its steady advancement, under the tuition of Mr. J. Proudman. The part-songs, "Say, watchman" (Sullivan), and "Sweet and low," deserve special notice. The instrumental parts of the performance were taken by Messrs. F. C. Kitson and G. B. Gilbert.

DR. LONGHURST, Organist of the Cathedral, presided at a meeting in the Odd Fellows' Hall, Canterbury, on November 28, when Mr. J. S. Curwen gave an explanation of the Tonic Sol-fa system. There was a large and influential audience. Two boys, from a Board School in London, went through every variety of test. Mr. Walter Parratt, Mus.B., Organist of St. George's Chapel, presided at a similar meeting at the Albert Institute, Windsor, on the 5th ult., when Mr. Curwen and the boys also attended. On the 6th ult. Dr. Haydn Keeton, Organist of the Cathedral, presided at a third meeting of the same kind at Peterborough.

MR. CHARLES DOWDESWELL delivered a highly interesting and instructive Lecture upon Wagner's "Parsifal," at the Clapham Hall, on the 8th ult., at which the Rev. G. Forrester, vicar of St. Paul's, Clapham, presided. The lecturer commenced his address by a brief account of the ancient Greek drama, as it was presented in the days of Æschylus, Sophocles, and Euripides, pointing out at the same time certain similarities between their creations and those of the poet-composer of the nineteenth century. Reference was next made to the Miracle and Mystery plays of medieval times, and a parallel was drawn between them and the religious drama of "Parsifal." Comparisons were also instituted between the earlier versions of the "Parsifal" myth and the Bayreuth master's treatment of that subject. A vivid description was then given of the representations of "Parsifal" at the Bayreuth Theatre, during which the Introduction was rendered on the pianoforte by Mr. Stranders, and vocal illustrations were contributed by Miss Rolls and Messrs. Tapley and Walter Dowdeswell. The excellent execution of these difficult excerpts drew forth great applause from an appreciative though critical audience. At the conclusion of the discourse a hearty vote of thanks was accorded to the lecturer for his able exposition, not only of Wagner's last effort, but also of those reforms in matters musical which it was the aim of the master to accomplish. The profits of the lecture were shared by the London branch of the United Wagner Society of Germany and the Church of England's Young Men's Society.

THE second session of the Brixton Philharmonic Society commenced on Thursday, the 18th ult., when an excellent performance of Mendelssohn's "Athalie" was given in the Brixton Hall. The choruses were very efficiently rendered, under the able direction of Mr. Fred Walker, the solos being sung by Miss Marie Etherington, Miss Blanche Murray, Miss Pamphilon, Miss Annie Pamphilon, Miss Annie Buckland, and Miss Mary Mackway; the first and last named ladies especially distinguishing themselves. Mr. Alfred Izard (pianoforte) and Mr. John Jeffreys (harmonium) gave due effect to the accompaniments, and the lyrics were recited by Mr. Charles Fry. In the second part, songs were given by the above-named vocalists, and also by Mr. Courtice Pound and Mr. A. Ewens (Miss Buckland receiving a hearty encore for her singing in "The Lost Chord"), and Mr. Charles Fry's rendering of "The Charity Dinner" was warmly applauded. Schumann's "Gipsy Life" and Eaton Faning's "The Vikings," by the choir, completed an interesting programme.

THE Potter Exhibition at the Royal Academy of Music was competed for at the Institution on the 15th ult., and awarded to Dora Bright. Examiners: Messrs. F. R. Cox, H. R. Evers, Walter Macfarren, and Sir G. A. Macfarren (Chairman). The Westmorland Scholarship on the 18th. Examiners: Messrs. F. R. Cox, E. Fiori, and Sir G. A. Macfarren (Chairman); elected, Kate McNeill. The Balfe Scholarship on the 20th. Examiners: Messrs. H. C. Banister, F. W. Davenport, H. C. Lunn, E. Prout, C. Steggall, and Sir G. A. Macfarren (Chairman); awarded to A. H. Fox. The Hine Gift—for the best English ballad by students of the Academy under seventeen years of age—on the same day. Examiners: Messrs. H. C. Banister, F. W. Davenport, H. C. Lunn, E. Prout, and Sir G. A. Macfarren (Chairman); awarded to A. E. Godfrey. The Bonamy Dobree Prize—a purse of ten guineas, for violin-cellists who are pupils of the Academy—also on the same day. Examiners: Messrs. A. Van Biene, W. E. Whitehouse, and G. Libotton; awarded to Ernest Burton.

MISS ALICE SEYMOUR gave her first evening Concert at Brixton Hall, on Wednesday, the 3rd ult. The *bénéficiaire* was assisted in the vocal portion of a well selected programme by Mdlle. Avigliana, Madame Worrell, Madame Edith Daniel, The Misses Layton, Mr. Arthur Thompson, Mr. Joseph Hay, Mr. F. Bevan, and Mr. James Budd. Pianoforte pieces were contributed by Fräulein Anna Vogt (Mrs. H. Clark), Miss French, and Miss Edroff, and a violin solo was played by Herr Karl Laible. Miss Seymour, who possesses a contralto voice of pure and sympathetic quality, sang in an excellent manner Gounod's "Entreat me not to leave thee" and Piniuti's "Queen of the Earth," each being encored. Recitals were given by Miss Kellogg, and Mr. Michael Watson was the accompanist.

THE thirty-fourth performance of new compositions by members of the Musical Artists' Society took place at Willis's Rooms, on the 6th ult. Of the three works of large dimensions presented, commendation can only be given to Mr. Aguilar's String Quartet in A. This showed not only high-class musicianship, but much effective writing, the Scherzo being particularly fresh and piquant. Mr. Farley Newman's Piano Trio in E flat, and Mr. Marshall Hall Bell's Piano Quartet in the same key, must be characterised as feeble and amateurish. A Romance in A for violin, by Dr. G. Tyson Wolff, nicely played by Miss Lucy Riley, deserves favourable mention; but the success of the evening was won by Miss Mary Travers, whose two songs, "May Morning" and "Careless and Faithful Love," proved that the composer possesses ability of no common order. The latter is a remarkably charming song, and as it was well sung by Miss Cockburn the audience showed its delight by very hearty applause.

THE Tufnell Park Choral Society, under the conductorship of the founder, Mr. W. Henry Thomas, gave the second Concert of the present (13th) season on Tuesday evening, the 16th ult., in the St. George's Church Room. The choir (about 100 strong) was supplemented by a small band. The works selected for performance were Beethoven's "Engedi" and Lloyd's "Hero and Leander." The former work has not often been heard of late, owing to the exceptionally high notes written for the principal soprano and tenor voices. The soloists engaged on this occasion, Miss Patterson (the *Prophetess*), and Mr. George Tyler (*David*), met the demands on their voices with perfect ease. Miss Daisy Bayley and Mr. Frank Walker were very successful in the duet in "Hero and Leander." The Concert concluded with one or two excerpts from modern Italian Operas, sung by the before-named artists. The accompanist was (as on former occasions) Mr. Frank L. Thomas.

A VERY successful Concert was given by the Paddington Choral Association on Friday, November 28, at St. Andrew's Hall, when Hofmann's Cantata, "The Legend of the fair Melusina," was performed. The soloists were Miss Margaret Cockburn, R.A.M., Miss Clotilde Kapfi, Mr. John Rentro, and Mr. Dudley Towers, who sustained their parts in a most artistic manner. The choruses were very creditably rendered. The second part of the programme was miscellaneous, and opened with a new four-part song, "Cloudland," written by the Conductor, which was well received. A feature of the Concert was Mrs. Herbert Chatteris's rendering of the Jewel Song from "Faust," and, in response to a unanimous encore, she gave Rossini's "Una Voce." Miss Cockburn was also highly successful in all her songs. The hall was crowded by a fashionable and appreciative audience. Mr. St. John Robinson conducted.

MR. TOBIAS A. MATTHAY'S Pianoforte Recital at Prince's Hall, on November 28, contained a programme of works so widely divergent in character as Brahms's Variations and Fugue, Op. 24; Liszt's Paganini Study, "La Campanella"; Chopin's "Berceuse," and the same master's so-called "Devil's" Scherzo. Mr. Matthay, who played the whole programme from memory, also performed Schumann's Phantasiestücke, Op. 12, Book 1; some smaller pieces by Liszt, Chopin, and Weber, and also introduced a work of his own—Seventeen Variations on an original theme in C—which was much applauded. Mr. Matthay's playing was the theme of general admiration throughout the Concert; and we must also mention the excellent singing of Mr. J. T. Hutchinson in three songs, one of which was a refined setting, by Mr. Matthay, of Byron's "There be none of beauty's daughters."

THE Annual Concert of the Violin Classes in connection with the City of London College took place on the 11th ult. The pupils, to the number of nearly fifty, gave, under the direction of Mr. Fitzhenry, a well rendered selection of concerted violin music. The vocalists, Miss Alice Bateman, Miss Mackay Robinson, Messrs. Edwin Bryant and Stanley Smith, were highly successful in their songs, and Mr. T. E. Gatehouse gave two violin solos, both of which were encored. Mr. Alfred Izard rendered all the accompaniments in a perfect manner.

THE Herne Hill Choral Society gave a performance of Barnett's "Ancient Mariner," conducted by the composer, at the Gresham Hall, Brixton, on the 12th ult. The solo parts were well rendered by Miss Bertha Moore, Miss Alice Farren, Mr. Percy Palmer, and Mr. J. T. Hutchinson, the latter gentleman especially singing with much dramatic power. Mr. Arthur Clark presided at the pianoforte and Mr. Humphrey J. Stark at the organ. The choruses were admirably sung throughout. At the conclusion of the work the composer was, amidst much applause, presented by the ladies of the choir with a handsome bouquet of flowers. In the second part songs were well given by Miss Hughes, Miss Moore, and Mr. Percy Palmer. Miss Minnie Dunn contributed a pianoforte solo, and the choir, under Mr. Hutchinson's direction, sang "Little Jack Horner" (Caldecott) and "Gipsy life" (Schumann).

THE Concerts given by the Popular Ballad Concert Committee this month have been of more than usual interest, inasmuch as they have introduced on the 8th ult., at Bermondsey Town Hall, as the first part of the Concert, Handel's "Acis and Galatea" with the Popular Choral Society (about 80 strong) for the chorus, aided by a small string band led by Miss Kate Chaplin, and conducted by Mr. W. Henry Thomas. The Concert on the 15th ult. was at the Shoreditch Town Hall, when an efficient band, the principals being Messrs. Val Nicholson, Channel, Trust, and Howell, played several overtures, Handel's Largo, and Ambrose Thomas's Gavotte from "Mignon." Mr. W. Henry Thomas was again the Conductor. This Concert, like that on the 8th, included a few good ballads, sung by well-known vocalists, from among whom Miss Margaret Cockburn must be selected for special notice.

THE Concert given by the students of Madame Sainton-Dolby's Vocal Academy for Ladies, at the Steinway Hall, on the 18th ult., was, on the whole, a gratifying success. The most important feature in the programme was the first scene of the second part of "The Rose of Sharon," which was charmingly rendered by Miss Hilda Coward, Miss Amy Foster, and Miss Waite, as the soloists, while the part-singing was remarkable for unity and delicate expression. Among the students who evinced great promise were Miss Hyde, Miss Foster, and Miss Mary Willis. The general programme might well have been a little more ambitious, the number of ballads being somewhat excessive. Miss Winifred Payne, a violin pupil of M. Sainton, manifested remarkable ability in two movements of Mendelssohn's Concerto.

THE members of Fulkerson's Vocal Society gave their first Concert of the second season on the 12th ult., at Brondesbury Hall, Brondesbury. The feature of the evening was the rendering of Gade's "Christmas Eve," Miss Susie Fenn taking the alto solos. The second part was miscellaneous. Mr. Fulkerson, the Conductor, sang "Be thou faithful unto death" ("St. Paul") and two songs of Kjerulf, which were redemanded; Mr. Chas. Copland was heard to advantage in "The Wanderer" (Schubert). Mr. Kiver, the accompanist of the Society, received an encore for his excellent rendering of a Rhapsodie by Liszt, and a violin solo was given by Mr. C. Egerton Lowe. The part-songs were very well sung.

THE Report of the Watford Public Library School of Music for the year ending September 30, 1884, announces a large increase in the number of students; and in consequence of the unmistakable signs of the future expansion of the Institution, the Council points out for the consideration of the Committee the question of altering and extending the present buildings. Two Concerts were given by the Choral Union Class during the year, the programmes including Schumann's "Paradise and the Peri," Beethoven's "Engedi," and several minor compositions.

THE Free Concerts at Westminster Chapel, James Street, Buckingham Gate, have been resumed during the past two months, the programmes consisting of pieces for the choir, interspersed with violin and organ solos. Artists well known in the musical profession are engaged on each evening. The Concerts, which will be carried on through the winter months, are under the direction of the Organist, Mr. H. C. Tonking, who presides at the organ, built by Willis and Co., at the cost of £2,000.



THE members of the Grosvenor Choral Society gave their 154th monthly Concert at the Grosvenor Hall, on Friday, the 10th ult. In the first part, Smart's "Bride of Dunkerron" was successfully performed, the soloists being Madame Worrell, Mr. T. P. Frame, and Mr. Thurlay Beale. The second part consisted of a miscellaneous selection. The part music included "The Carnovale" (Rossini), "A Christmas Madrigal" (Ions), and Quartet, "The dance" (Otto). Mrs. T. P. Frame and Mr. George Winny presided at the pianoforte and harmonium respectively, and Mr. David Woodhouse conducted with his usual ability.

On the 23rd ult. a Concert, in connection with the Violin Classes, was given at the South London Institute, Camberwell New Road, under the direction of Mr Fitzhenry. The members of the classes, numbering about seventy, gained much applause for their rendering of several arrangements for the violin. Mr. T. E. Gatehouse received an encore for both his violin solos, and the programme was varied by a selection of vocal and pianoforte pieces.

THE 191st Monthly Concert, of the St. George's Glee Union, was held at the Pimlico Rooms, on the 5th ult. The chief feature of the programme was the Comic Cantata, "The Jackdaw of Rheims" (G. Fox). The soloists were Miss Mary Mackway, Miss Marie Belval, Mr. A. Montague Shepherd, and Mr. Theodore Distin, who likewise contributed songs in the first part. "Gypsy life" (Schumann), "The Dawn of Day" (Reay), and "Damon and Phyllis" (T. Distin) were also exceedingly well rendered by the choir. The pianoforte accompaniments were supplied by Mrs. Edmonds and Mr. F. R. Kinke, and Mr. Joseph Monday conducted.

On Monday evening, the 8th ult., Mr. Sinclair Dunn, the Scottish tenor, assisted by Misses Fenn and Lawrie, gave an entertainment entitled "The Songs of Burns," at the Westbourne Park Free Concerts, to a large audience. The illustrations were given with much expression, and the "connective readings" were of a highly instructive character. Miss Fenn, besides singing one or two solos, was the accompanist, and Miss Lawrie rendered two songs with much effect. Herr Gustav Ernest accompanied a new Scotch song of his own composition, "The Auld Folks" (words by "Wetstar"), and played with ability a Scherzo by Chopin.

THE second of Miss Alice Aloof's fourth series of Pianoforte Recitals was given at Brixton Hall, on Tuesday evening, the 16th ult. The subjects selected were in each instance excellently interpreted, and comprised Chopin's "Andante Spianato" and Grand Polonaise in E flat, Op. 92, Liszt's transcription of the "Spinnerlied" from Wagner's "Flying Dutchman," and, as a well earned encore, a Gavotte by Dupont. Mr. Ernest Crooke (violin) and Herr Otto Leu (violinello) rendered valuable aid in the remaining instrumental items. The vocal music was efficiently sung by Miss Marian McKenzie and Mr. Horscroft. Mr. John Harrison accompanied.

THE annual performance of "The Messiah," in aid of the funds of the Royal Society of Musicians, took place in St. James's Hall, on November 28. The rendering of the choruses left much to desire, but the solos were well sung by Miss Thudichum (who took the whole of the soprano music, in consequence of the absence, through illness, of Miss Clara Samuel), Miss McKenzie, Madame Enriquez, Messrs. Kenningham, W. H. Cummings, Brereton, and Thorndike, and Signor Foli. The Conductor was Mr. Otto Goldschmidt, and Dr. E. J. Hopkins presided at the organ.

On Advent Sunday, Mendelssohn's "Hymn of Praise" was sung at the Royal Military Chapel, Wellington Barracks, under the direction of Mr. Richard Lemaire, the Precentor of the Chapel. There was a complete orchestra of thirty performers, and the tenor solos were sung by Mr. A. Kenningham, of St. Paul's Cathedral. The choruses were rendered with much effect. A selection from "The Messiah" will be given at the chapel on Sunday, the 11th inst., at six p.m.

DURING the past month the well-known *Table d'hôte* at the Criterion has been accompanied by a selection of Gleees, excellently performed by an efficient choir of men and boys, under the direction of Mr. R. Mackway.

THE East Finchley Choral Society gave its first Concert of the Season in the Lecture Hall, on Tuesday, the 2nd ult. The first part consisted of Gaul's Cantata "Ruth," under the conductorship of Mr. J. H. Jeayes, the principal singers being Mrs. Mason, Miss Kelly, Miss R. Smith, and Mr. H. Prenton. The Choruses were sung with great steadiness and due regard to expression, the Wedding Chorus being encored. The Second Part comprised a selection of National Melodies, under the management of Mr. Green-slade. Mrs. Mason was encored for her rendering of "Robin Adair" and Mr. Prenton for "The Wolf." Miss Janes accompanied throughout with care and precision.

THE organ built for Abney Congregational Church, Stoke Newington, by Mr. G. J. Wainwright, of Jamaica Road, Bermondsey, was opened on Wednesday, the 10th ult., by Mr. Fountain Meen. The programme, which was well chosen to display the varied resources of the fine instrument, included Sonata, No. 2, Mendelssohn; Air, with Variations, Rea; Fantasia and Fugue, Merkel; Prelude, Chopin; Bell Rondo, Morandi; Canzone, Guilman; and Overture, H. Smart. The choir of Union Chapel, Islington, assisted by Madame Ernst, gave a good rendering of Mendelssohn's 42nd Psalm, and Madame Ernst sang "Jerusalem" (St. Paul).

THE members of the Euston Glee Union gave their second Smoking Concert at Euston Station, on Wednesday, the 17th ult., when a selection of Gleees, &c., was performed with much precision, especially "The long day closes" (Sullivan), "On the March" (Becker), and "I lov'd a lass" (Reay). The songs were excellently rendered by the members, Mr. A. G. Waud, of the Watford School of Music, creating a marked impression by his spirited singing of Frank Moir's "Gold." Mr. S. Chapman accompanied with much skill, and the whole of the arrangements were under the supervision of Mr. Stephen Kilbey, the Conductor of the Glee Union.

MR. J. IVES, Mus. Bac., of Glasgow, has been appointed Professor of Music in the University of Adelaide and Organist of the City Hall, at a salary of £650 per annum. Mr. Ives was formerly Organist at St. Stephen's, Hulme. Some time ago he obtained a similar appointment at Anderston Church, Glasgow, and also occupied the post of Lecturer on Harmony and Musical Composition at the Athenæum, in that city. Last year he graduated at Queen's College, Cambridge. The Adelaide appointment was decided by competition before Sir G. A. Macfarren, Dr. Stainer, and Sir Arthur Blyth.

UNDER the direction of Mr. G. B. Sharp, of the London Organ School and College of Music, a Concert in aid of the Brixton Orphanage took place in Loughborough Park Chapel, on the 17th ult. The programme, in which pianoforte music was prominent, was chiefly supported by pupils of the College referred to, including Miss N. Lidstone, Miss E. French, Miss Doughty, and Miss Twelvetees, each of whom merited commendation. A violin solo was played by Herr E. L. Schüller, and vocal pieces were sung by Madame Edith Daniel, and Mr. W. H. Simon. Mr. James Broadbent acted as accompanist.

A LECTURE on Beethoven was given before a select and appreciative audience at St. Peter's Hall, Brockley, on November 25, by Dr. C. J. Frost, who discoursed upon his character, life, and works, and also played several illustrations from his pianoforte compositions, including the second movement from the Sonata in E flat, Op. 7; the Air, with Variations and Funeral March, from that in A flat, Op. 29; and second movement from Sonata in E, Op. 90. Vocal illustrations were supplied by Mr. H. J. Bromley, who sang "Adelaide," and Mr. H. C. Thomas, who sang "Creation's Hymn," "May Song," and "In questa tomba."

On the occasion of the unveiling of the Memorial to the late Duke of Albany in Esher Parish Church, Mr. Falshaw, the Organist, played as voluntaries, "O rest in the Lord," at the commencement of the ceremony, and at the conclusion the Marche Romaine (Gounod). On the reception of the infant Duke into the church, the same performer gave the Allegretto ("Lobgesang") and "Lied ohne Worte," No. 42 (Mendelssohn), and "Andante Pastorale" (Stephens). Several appropriate pieces were also sung by the choir at both ceremonies.

THE Kyrle Choirs, under the direction of Mr. Malcolm Lawson, gave a performance of "Elijah" in St. Saviour's Church, Southwark, on November 27. The soloists were Miss Amy Aylward, Mrs. Dean, Mr. R. Bennetts, and Mr. Albert Orme; Mr. E. H. Turpin presiding at the organ. On the 4th ult. the same Society performed "St. Paul," in St. Augustine's Church, Bermondsey, the vocalists being Miss von Hennig, Miss Arber, Mr. Reginald Groome, and Mr. Albert Orme. Mr. William Tate accompanied on the organ.

MR. BODDINGTON SMITH gave his second annual Concert on the 11th ult., at the Hampstead Vestry Hall, to a crowded and fashionable audience. He was assisted by Miss Marianne Fenna, Miss Jeanie Rosse, Mr. Reginald Groome, Mr. Musgrove Tufnail, Miss Chaplin (violin), Mr. Boatright (cello), and Miss Nellie Chaplin (pianoforte). Mr. Reginald Groome's beautiful rendering of "The Requital" was undoubtedly the feature of the evening. The *bénéficiaire* gave the Moonlight Sonata with great feeling.

THE members of the Lavender Hill Choral Society gave their second Concert this season at St. Matthew's Room, on the 16th ult. The programme, which was sacred, included a selection from "The Messiah." The soloists were Miss Watts, Miss Stammers, Mr. H. Kearns, Mr. Stanley Smith, and Mr. J. Ortnier. The choruses were ably rendered, especially the "Hallelujah." Mr. J. R. Jekyll conducted, and Miss Bird and Miss Stark accompanied.

THE first number of the "Quarterly Musical Review," edited by Dr. Henry Hiles, is announced to be published on February 20, by John Heywood, Deansgate, Manchester. It is not intended that the Review shall be, in any sense, of the nature of a newspaper, or a record of musical performances; and the prospectus assures us that it will be "essentially modern and cosmopolitan in tone." It need scarcely be said that we wish every success to the undertaking.

THE organ of St. Stephen's, Camberwell Gate, having been renovated and rebuilt in the chancel, was re-opened on the 11th ult. A shortened form of Evening Prayer was used, and the anthem was "To Thee, Great Lord" (Rossini), the organ being played by Mr. W. J. Varney, A.C.P., the Organist. Afterwards a Recital was given by Mr. E. Mills, Mus. Bac. (Oxon), Organist of Battersea Training College. Vocal music was also contributed with much success.

AT the Concert of the students of the Musical College of Wales, recently held at the Albert Hall, Swansea, the Principal, Dr. Parry, delivered an address in which he earnestly advocated the necessity of close and diligent study in order to arrive at a satisfactory result in any branch of the art. Such lectures are of the utmost interest; and we are glad to find that the Principals of our Musical Institutions are now fully recognising their importance.

THE North London Choral Society gave the first Concert this season on Tuesday evening, the 16th ult., at the Junction Road Chapel, Sterndale Bennett's "May Queen" being the work selected. The soloists were Miss Agnes Maitland, Miss Amy Sargent, Mr. Reginald Groome, and Mr. B. H. Grove, Miss Gertrude Salmon being the accompanist. Mr. T. B. Evison conducted, and the performance was successful throughout.

SPOHR's "Last Judgment" was given at St. John the Evangelist's, Waterloo Road, on the three Thursdays in Advent, after the Evening Service. The solos were taken by Master Warren, Miss May Huges, Miss M. Tunnicliffe, Mr. Crawley, and Mr. Winton, the choruses being very creditably sung by the choir of the church. Mr. Henry J. B. Dart, Organist of the church, presided at the organ, and Mr. F. Gilbert Webb conducted.

A PERFORMANCE of W. H. Birch's Cantata, "The Wreck of the Argosy," was given in the Westbourne Park Institute, on the 9th ult., by the Westbourne Park Choral Association. The solos were well sung by Miss Fanny Perfitt, Miss Marian Castle, Mr. Frederick Williams, and Mr. Albert Walter; and the choruses efficiently rendered, under the direction of Mr. W. R. Phillips.

THE All Saints' (Clapton) Musical Society, under the direction of Mr. W. M. Wait (Organist and Choirmaster, All Saints'), performed Dr. J. F. Bridge's Cantata "Boadicea," on the 16th ult. Dr. Bridge conducted, and Miss G. E. Troutbeck, the librettist, was present. Dr. Gordon Saunders's new Vocal Trio (*in canone*) was an attractive item in the second part of the programme. There was a large and appreciative audience.

MR. HERBERT STANLEY gave an Evening Concert at the Horns Assembly Rooms, Kennington, on Tuesday, the 2nd ult., when an attractive programme was well rendered. The following artists assisted:—Miss Larkcom, Miss Emelie Kelley, Mrs. Merton Clark, Miss Florence Wydford, Mr. Wakefield Reed, Mr. William Durant, and Mr. Thurley Beale; solo flute, Mr. W. B. Boddington; solo piano, Mr. G. W. Hallett, R.A.M.

A HIGHLY successful Concert was given by Miss Jessie Griffin at the Lecture Hall, Greenwich, on November 27. The *bénéficiaire*, who met with a hearty and well-deserved reception, was ably supported by Madame Florence Winn, Miss Ethel Winn, Mr. Charles Chillely, Mr. Stedman, and Signor Foli. Mr. Willing presided at the pianoforte, and Mr. Stedman's choir-boys sang the "See-Saw" Waltz. Mr. Jeffries accompanied.

WE are informed by Mr. F. Pitman, the publisher of the *Sacred Melodist*, that a new series of this journal will be issued at the commencement of the year; the music, hitherto printed in the established notation only, being given also in the sol-fa notation on the same page. Several new features, in addition to the above, will be introduced, and the size will be enlarged.

THE third annual Musical Competition at Stratford will take place in April or May next, on a day or days to be hereafter named. The prizes will be awarded for choirs, brass bands, quartet and solo singing, pianoforte, organ, violin, cornet, and composition, the judges, as before, being Messrs. W. H. Cummings, W. G. McNaught, and Ridley Prentice.

MR. RICHARD LEMAIRE gave his annual Concert at the Erith Public Hall on the 8th ult. The artists were Miss Mary Davies, Miss Marian McKenzie, Mr. Harper Kearton, and Mr. W. H. Brereton; solo pianoforte, Mr. E. H. Lemaire; solo violin, Miss Lucy Riley. There was a large audience, by whom the efforts of the several performers were much appreciated.

ON Tuesday the 9th ult., the monthly Organ Recital was given at the Stepney Meeting House by Mr. B. B. Barrett (Organist of SS. Peter and Paul's, Clerkenwell), assisted by a choir of 40 voices, under the direction of Mr. J. H. Metcalfe. Mr. Barrett's programme included selections from the works of Bach, Haydn, Gounod, Lemmens, Batiste, and Scotson Clark.

THE fifth Concert of the present season, at the Kentish Town Institute, took place on the 2nd ult. The vocalists were Miss Emily Morgan, Miss Thompson, Miss Frances Rogers, Mr. Joseph Langman, and Mr. Edwyn Bishop. Miss L. Burke, L.A.M., and Mr. A. C. Schäfer were the accompanists.

A PIANOFORTE Recital will be given by Mr. A. Victor Benham, at Prince's Hall, on Wednesday afternoon, the 21st inst. The programme will include Beethoven's Sonata (Op. 53), Schumann's Fantasiestücke, compositions by Chopin, Liszt, &c. Invitations may be obtained of Messrs. Brinsmead and Sons, 18, 20, and 22, Wigmore Street, W.

HERR ADOLF BEYSCHLAG, the Conductor of the Belfast Philharmonic Society has also undertaken the conductorship of the Queen's College Musical Society in that town. At the first Concert Jensen's "Feast of Adonis," Mendelssohn's "Grant us Thy peace," and a selection of old English Madrigals will be performed.

MR. AUGUSTUS TAMPLIN has been appointed, by the Ven. Archdeacon Dunbar, permanent Organist at his Musical Services, which commenced on Sunday, November 30, at Lancaster Hall, Lancaster Road, Notting Hill.

H.R.H. THE PRINCE OF WALES has been graciously pleased to accept a copy of Mr. Alfred Allen's new song "London."

A MEMORIAL WINDOW to the late Mr. James Henry Godding, which has been placed in Newbury Parish Church, was dedicated on the 9th ult. Mr. Godding was Organist and Choirmaster of the Church for nineteen years. The window is by Messrs. Hardman & Co., Birmingham.

MISS MINNIE HAILSTONE gave her first Pianoforte Recital at Brixton Hall, on Monday evening, the 1st ult., assisted by Miss Annie Matthews, Madame Raymond, Mr. James Budd, Mr. Albert Rowarth (violin), and Mr. Henry Gadsby (pianoforte).

THE Rev. G. W. Botham, Rector of Whittington, Chesterfield, has been appointed Secretary to the Derby Archidiaconal Choral Association, *vice* the Rev. W. H. Arkwright, who is leaving the neighbourhood.

## REVIEWS.

G. F. Händel, *sa vie ses travaux et son temps*. Par Ernest David. [Paris: Calmann Lévy, 1884.]

M. ERNEST DAVID, the author of a very readable biography of Johann Sebastian Bach, published some two years since, has shown commendable industry in the compilation, so soon after, of the present pendant volume thereto concerning the life of Bach's great contemporary, Handel. This is, moreover, the first work on the subject ever published in France. M. Schoelcher's well-known "Life of Handel," though originally written in the French language, did not find favour with French publishers; while, in its English translation (by James Lowe), it has run through two editions, issued in 1857 and 1859 respectively. Unfortunately for the prospects of M. David's volume in this country, Mr. Rockstro's "Handel" anticipated its publication by several months; the two latest biographers of the master having been simultaneously engaged upon the same task. Very similar in their general scope as both these works are, each consisting of one volume, containing (allowance being made for difference of type) about an equal number of pages, the English work is that of a thorough musician who happens to be also an able and conscientious author, while M. David's is the production of an equally conscientious musical *littérateur*, who confines himself, either designedly or as a matter of discretion, to the merest generalities whenever the merits of this or that of this hero's works are to be considered, and who, moreover, is at a disadvantage when touching upon descriptions of English musical life and its traditions of the past century, as compared with those furnished by a writer so completely *en rapport* with that subject as Mr. Rockstro. We need not, however, further pursue a comparison of the two works which, under the circumstances, could not be altogether avoided. M. David, it is evident, intended his "Life of Handel" to be circulated as much in this country as in his native France. He, indeed, opens his prefatory remarks with a quotation from Grove's "Dictionary of Music and Musicians" (Part III., p. 257), indicating the desirability of the production of a Handel biography which should steer a middle course between the cumbersome lengths of Chrysander's as yet incomplete (German) work, and the rampant partiality exhibited by Schoelcher; and he has thereby implied the standard at which, in the present volume, he has aimed. We have already in the foregoing remarks sufficiently emphasized our doubts as to his success in this direction. But neither are we prepared to look upon Mr. Rockstro's "Handel" as anything more than a very able and valuable contribution towards a future and more comprehensive English biography of the great master.

It is a very different thing when we come to consider M. David's book as being virtually the first to introduce the life and artistic strivings of our Handel to the French musical public. Handel's works, even his sublimest and world-famed oratorios, are scarcely known in France, any more than those of his great rival, Bach, or those of the gifted disciple of both, Mendelssohn. In presenting to his countrymen an efficient and sympathetic life-picture of the two great masters of oratorio, M. David has not only earned the gratitude of earnest French amateurs, but has prepared the way for a more general and intelligent appre-

ciation of their works in his country. This in itself is a worthy achievement. But from a mere literary point of view also M. David's book on Handel may claim a distinct merit. His style is concise and to the purpose; entirely free from the "exuberant verbosity" of his predecessor, M. Schoelcher. He marshals his facts in strict chronological order (though unfortunately without the aid of headings, or that of a detailed index) while the interest in his story never flags. The striking and even pathetic vicissitudes of his hero's career are here brought into due prominence. It is in the treatment of the historical background to his picture where the essential weakness of M. David's Handel-biography lies. In his description of the musical life of our metropolis during the earlier part of the past century, the author frequently fails to appreciate its salient features, and thus arrives at imperfect conclusions. In illustration of this, we will only instance the *en passant* treatment accorded by him to such an important event in the history of the English operatic stage as the first production of the "Beggar's Opera"; an event which exercised the most decisive influence, at the time, upon public taste in England generally, and upon the (at all events, temporary) fate of Italian Opera in this country in particular. It is not, however, necessary to dwell in detail upon the shortcomings of an otherwise most meritorious effort to introduce the life and works of George Frederick Handel to the French musical public. The author has, it must be admitted, been most painstaking and judicious in his selection, for his specific purpose, of the vast material at his disposal; and has, at all events, succeeded in gratifying the desire publicly expressed (and likewise quoted in the above preface to the present work) by his distinguished Paris colleague, M. Arthur Pougin—viz.: "I am looking forward to the publication of a work upon Handel, a composer as yet so little known amongst us, which shall be equal in merit to that of M. Ernest David's 'J. S. Bach.'"

*The Popular Songs of Scotland, with their appropriate melodies.* New edition revised.

[Glasgow: J. Muir Wood & Co.]

THE above is, in brief, the title of a new edition of a collection of Scottish melodies published in Edinburgh, in 1848, familiarly known as "Wood's Songs of Scotland." That compilation had the advantage of being under the enthusiastic and skilful editorship of George Farquhar Graham, the author, it may be mentioned, of the article "Music," in the seventh edition of the *Encyclopædia Britannica*, and a musical antiquary of acknowledged authority. The critical notes of the editor were a feature of the work, his skill in the interpretation of tablature enabling him to correct the numerous musical mistakes of previous annotators. Graham's annotations have in their turn been revised by the present accomplished editor, Mr. J. Muir Wood, one of the results of Mr. Wood's researches being the clearer establishment of the nationality of the airs, some of which have been proved to be certainly English, while others may be considered equally English and Scottish, as they belong to the Border Counties on either side. The editor asserts his right to include these airs in a Scottish collection, "on account of the beautiful poetry written for them by Scotchmen, and with which they are much more associated than with the original verses, now indeed known only to the antiquary." The melodies in the new collection are about two hundred in all. This is some forty fewer than in the first book, while, again, fully twenty songs (of only antiquarian interest), have been cast aside in favour of other airs which, if more modern, have at least received the stamp of popular approval. It is the fault of some of the older Scotch songs that their range is too great for ordinary voices, and that the intervals are not always very vocal, arising simply from the fact that the melodies were, as is very evident, composed for instruments and not for the voice. Some of the finest of our Scottish lyrics also have been wedded to very unsuitable music, as, for example, Burns' exquisite lines, "A rosebud by my early walk," which were set to the jig-like tune, "The Shepherd's Wife," and might have lived as a song had they been more happily mated to a melody. These defects have been remembered in editing the present volume, and songs to which they particularly apply are among those eliminated. Among some older melodies now

added, and that ought indeed to have had a place before, are the Jacobite song, "When the King comes ower the water," and the fine air (for contralto), "Tam Glen." The more modern songs have been, as a rule, well selected. "Caller herrin'," clever, but apt to be vulgarized by Scottish vocalists, "The Rowan Tree," the words of both these by Baroness Nairne, "The Nameless Lassie" (music by the late Alexander Mackenzie, father of the distinguished composer), "Lucy's Flittin'," and "Bonny Mary Hay," are good instances of the taste and judgment shown in selecting—a somewhat difficult task. The piano accompaniments and symphonies in the early edition were by G. F. Graham, J. T. Surenne, Henry Dibdin, T. M. Mudie, and Finlay Dun, all now dead, and they have very properly been retained, for, as a rule, they show an excellent perception of the peculiar tonalities of the airs, as well as discretion in invention. The additional melodies have been harmonised by (the late) Mr. T. M. Mudie and Mr. A. C. Mackenzie, and Sir G. A. Macfarren's masterly arrangement of "Caller herrin'" has been adopted. Mr. Mackenzie's accompaniments add a special value to the book as may well be supposed. They show not only rare discrimination, but are unusually warm and glowing, and thoroughly original. Four of Mr. H. A. Lambeth's popular four-voiced Scotch song arrangements, "as sung at Balmoral," have been added, giving—what was not needed to commend this excellent collection to popular favour—the extra distinctive title, "The Balmoral edition."

*Six Two-part Anthems for Ladies' or Boys' Voices.* Composed by Myles B. Foster. [Novello, Ewer and Co.]

THE Organist of the Foundling Chapel has hit upon a capital idea in composing these anthems. There are still many churches where, for divers reasons, a full choir is unattainable, but where on certain occasions some departure from the ordinary routine of chants and hymns would be welcomed, provided any suitable music were available. Here we have six Anthems specially adapted for Advent, Christmas, Lent, Easter, Ascensiontide, and Whitsuntide. Mr. Foster's style is essentially modern and melodious, and he does not disdain any lawful means of increasing the effect. The trumpet call in "The night is far spent," the pretty little pastoral tune in "There were shepherds," and the introduction of a line of the Easter Hymn in "Why seek ye?" are simple devices, but they are such as will appeal forcibly to mixed congregations. At the same time, there is no lack of genuine musicianly feeling, and therefore, in all respects, the anthems are well suited to their purpose.

*Mendelssohn's Overture to "Ruy Blas."* Arranged for the Organ by A. F. Delmar. [Novello, Ewer and Co.]

WE have always maintained that organ transcriptions should have a place by the side of music written for the instrument, provided only they are carried out in a musicianly manner. Mr. Delmar's arrangement of Mendelssohn's brilliant Overture is masterly. While he has preserved as much of the scoring as can be conveniently rendered by the hands and feet, he has avoided the mistake of overcrowding. Of course, the transcription is only intended for recital players, and to them it should be exceedingly welcome.

*Maude Valérie White's Album of German Songs.* [Stanley Lucas, Weber and Co.]

THE songs of this composer have so rapidly sprung into popularity that the present collection of vocal pieces to German words (with an English translation) is certain to meet with a cordial welcome. Miss White's style, although evidently based upon that of the German *Lieder*, has sufficient individuality to enable us to assign her a place far above that occupied by mere imitators; and the Album now before us will most assuredly add to her reputation. All the songs are melodious, and treated throughout with an artistic feeling which cannot fail to win both attention and appreciation. Like most of the works of this school of writing, the pianoforte occupies an important place in the composition; but it is never obtrusive, and accompanists should sympathise with the composer in so essential a characteristic of her style.

*Breathing.* By Mrs. Carlisle.

[Chappell and Co.]

THE authoress of this little book tells us that we have lost the art of breathing; and certainly, in support of her assertion, she writes sensibly enough, although, like most persons who have a pet theory, she exaggerates slightly the evil of which she complains. "It is not the air of Italy," she says, "which makes Italians sing; it is their mode of life, and their power to breathe the air of heaven." Here, at least, Mrs. Carlisle is in direct opposition to Dr. Moffat, who tells us that it is the air itself, and not the manner of inhaling it, which makes the Italians good vocalists. Although there is little new in this Essay—for tight lacing, improper clothing, and want of ventilation are subjects constantly treated of in our popular medical books—Mrs. Carlisle has stored up her experience on these matters to good purpose; and even those who do not agree with her will assuredly read her *brochure* with interest.

*The Professional Pocket Book, or Daily and Hourly Engagement Diary for 1885.* Published under the immediate direction of Sir Julius Benedict.

[Rudall, Carte and Co.]

THE present issue of this Pocket Book presents no novel characteristics, a fact which may be accepted, we presume, as a proof of the feeling that no change is thought desirable. As the dates of the principal musical events in 1885, however, cannot be decided upon in the latter part of November, 1884, we think that it would be desirable to defer the publication of the work until a little later in the year; for we cannot but feel a sense of disappointment at seeing, for example, under the date of Wednesday, August 26—the first day of the Birmingham Musical Festival—the, to us, uninteresting announcement, "Plymouth Races."

#### FOREIGN NOTES.

THE new Gewandhaus at Leipzig was inaugurated last month with festive performances extending over three days—viz., from the 11th to the 13th ult. The following was the interesting programme: December 11, Overture "Zur Weihe des Hauses" (Beethoven), Prologue written by Herr Rudolf Gottschall; Toccata and Fugue, D minor, for organ (Bach); Psalm 114 (Mendelssohn); Ninth Symphony (Beethoven). December 12, "The Messiah," (Handel). December 13, Symphony, E flat major, No. 3 (Haydn); Air from "La Clemenza di Tito" (Mozart); Violin Concerto, A major (Mozart); Overture "Leonore," No. 3 (Beethoven); Adagio from Violin Concerto, No. 6 (Spohr); Lieder, with pianoforte accompaniment (Weber and Schubert); Symphony, D minor, No. 4 (Schumann). Herr Reinecke most ably conducted the performances, he having been for the last twenty-four years the musical director of this world-famed institution. The new Concert Hall is a very handsome structure, and excellent in its acoustic qualities. Like the old and historical "Gewandhaus," it bears the time-honoured inscription—*Res severa verum gaudium*.

The sum of 300,000 marks (£15,000) has been handed by a music-lover, who desires his name to remain unknown, to the authorities of the Leipzig Conservatorium, to be expended in the erection of a much needed new building in connection with that famous institution.

The University of Leipzig has conferred the diploma of a *Doctor philosophiæ et liberalium artium magister honoris causa* upon Herr Carl Reinecke, the worthy director of the orchestra of the new Gewandhaus, in connection with the inauguration festivities of that institution.

During the month of November fifteen performances of opera took place at the new Leipzig Stadt-Theater, comprising that variety of more or less standard works which characterises the *répertoires* of similar art institutions in Germany. They were the following:—Lortzing's "Undine"; Marschner's "Hans Heiling"; Wagner's "Die Meistersinger"; Auber's "La part du Diable"; Meyerbeer's "Prophète"; Mozart's "Don Giovanni," "Le nozze di Figaro," and "Entführung aus dem Serail"; Weber's "Freischütz," "Euryanthe," and "Oberon"; and Beethoven's "Fidelio." At the old Stadt-Theater, Nessler's latest production, "Der Trompeter von Säckingen" continues to be the principal attraction.



Messrs. Lucca, the Milan music publishers, have made a very flattering offer to Herr Staegemann, the director of the Leipzig Stadt-Theater, with a view to his undertaking an operatic tour with the *personale* of his opera in the leading towns of Italy. Wagner's "Lohengrin," "Die Meistersinger," and "Tristan und Isolde" were to have been the chief features of the undertaking. Herr Staegemann has, however, declined the offer both in the interests of the Leipzig public and those of the artistic development of the institution over which he presides; considerations which, in the director's opinion, outweigh the pecuniary advantages to be derived from such an enterprise. The Milan firm will probably have no difficulty in carrying out this project with another German company. Meanwhile, Herr Staegemann has certainly earned the gratitude of the music-loving Leipzig public.

An operatic novelty, in three acts, entitled "Hero," by Herr Ernst Frank, was recently produced, for the first time, at the Berlin Opera, with a moderate success. The orchestration of the work is generally considered as highly effective, while the defects of the text-book, supplied by Herr F. Vetter, are said to have greatly impeded the composer in doing justice to his undoubted abilities in other respects.

We have to thank the Leipzig *Signale* for the following humorous anecdote. During the recent first appearances, before a Viennese public, of Herr Pollini's "phenomenal" tenor, Herr Bötzel, a well-known wag amongst the members of the Imperial orchestra remarked to the Hamburg *Impresario*: "You have been fortunate enough in converting a cab-driver into a tolerable singer. It remains for you to accomplish another and equally meritorious feat for the benefit of the art." "What may that be?" enquired the sympathetic manager. "You should," was the reply, "induce some of our operatic singers to betake themselves to the honourable and useful profession of cab-drivers."

A second "Wagner Society" has just been instituted at Berlin, under the auspices of leading members of the aristocracy, military officers, and officials of high rank, the chief object of which will be to ensure the continuance of the annual model performances of the master's works at the Bayreuth Theatre. "From the possibility of such an organisation to the State recognition of the claims of the Bayreuth 'Festspiele,'" the *Allgemeine Deutsche Musikzeitung* hopefully remarks, "there can be but a few steps."

A complete "cycilus" of Wagner's music-dramas, commencing with "Rienzi" and closing with "Götterdämmerung," is planned by Herr Pollini at the Hamburg Stadt-Theater, for next month. The well-known restrictions as to "Parsifal" renders these interesting performances, of course, only relatively complete.

In connection with the forthcoming celebration of the two-hundredth anniversary of the birth of Johann Sebastian Bach, the German town of Köthen, where the giant master of polyphony occupied the post of capellmeister, from 1718 to 1723, is busily engaged in making preparations for the erection of a monument to the composer, to be unveiled on the 21st of March next. The colossal marble bust of Bach, intended for the monument in question, is the work of a very able local sculptor, Herr H. Pohlmann.

Relative to the death of Gustav Reichardt, referred to in our last issue, the German *Dorffzeitung* reverts to a fact not generally known in connection with the career of this unassuming patriotic composer. It appears that his world-famed setting to Arndt's political poem, "Was ist des Deutschen Vaterland," had brought him in the sum of about a sovereign from the publishers, and this identical gold-piece he afterwards forwarded, on the fiftieth anniversary of the publication of his song, to the promoters of the erection of a memorial to the poet Arndt on the island of Rugen. The original and honouring recognition of this suggestive donation, on the part of the veteran composer, consisted in the forwarding to him, by the committee of the Arndt monument, of an album containing the portraits of the German Emperor, the Crown Prince, Prince Bismarck, Field-marshal von Moltke, and of Reichardt himself, accompanied by the inscription: "The 'composers' of the German Fatherland."

Rubinstein's Opera "Der Dämon" was produced for the

first time on November 30, at the Schwerin Hof-Theater, under the composer's direction. The performance was enthusiastically applauded, and repetitions of the work have since met with an equally favourable reception.

A new Opera, "Ingeborg," by Herr Paul Geisler, a talented disciple of the Wagnerian school, was brought out on November 30, at the Bremen Stadt-Theater, with great success.

We have received the first few numbers of a new music-journal, published at Dresden, under the title of "Das Orchester." We wish our young contemporary, which appears to be ably supported, every success.

An interesting volume on the subject of "Jean Jacques Rousseau as a Musician," from the pen of Herr Albert Jansen, has just been published at Berlin. We shall probably have occasion to refer to it more at length in our column devoted to Reviews.

A volume has been forwarded to us consisting of extracts from the literary writings of Richard Wagner, translated into excellent French by M. Camille Benoit, one of the champions of Wagnerian art in France. The selection made by the translator is a very judicious one, and should contribute not a little towards a better appreciation amongst our French neighbours of the personality and artistic aims of the poet-composer. The book is entitled "Souvenirs de Richard Wagner," and is published by Charpentier and Co., of Paris.

The subject of the desirability of the adoption of a universal musical pitch (*diapason normal*) upon the basis of that established in France since the year 1859, which was recently brought before the German Government by an influential combination of musicians and musical instrument makers, has also been represented lately as a matter of urgency to the Austrian authorities under the auspices of the "Gesellschaft der Musik-Freunde," of Vienna.

Herr Frappart, of the Vienna Hof-Theater, is engaged upon the production at that establishment of an historical ballet, illustrative of "the development of the 'Wiener Walzer' in Music and dance," from the time of Mozart, through Lanner and Strauss, to the present time. Popular and characteristic Viennese personalities, appertaining to these different periods, are to be likewise interwoven with this somewhat original and attractive scheme.

Herr Franz von Suppé has written a new one-act opera entitled "Die Matrosen" (The Mariners), which will probably soon be brought out at the Vienna Hof-Theater.

A great number of unpublished compositions by Robert Volkmann have been found among his papers, more especially two concert-overtures, a sonata for pianoforte and violin, and numerous vocal quartets and songs.

A new opera by M. Théodore Dubois, entitled "Aben Hamet," the libretto of which is the joint production of MM. Detroyat and de Lauzières, was produced for the first time at the Paris Théâtre Italien on the 17th ult. M. Dubois is the successful composer of a ballet, "La Farandole," produced at the French Opéra two seasons ago, and the *première* of his new and more ambitious work had been looked forward to with much interest in the French capital. The following is the succinct account rendered of the work by a correspondent of the *Daily News*: "Aben Hamet" is pretty, delicate, softly sentimental, and presents analogies to certain effects of French landscapes, which are half veiled in summer mists. There are striking, and indeed sometimes startling passages which are more suitable to chamber or Concert performances than to the stage. The hero is the last of the Abencerrages, and loves Bianca de Santa Fé, which character was sustained by Mlle. Calvé, a young and really charming singer, who received her musical education under the auspices of the Vicomtesse Vigier (*née* Cruvelli). *Aben Hamet* and *Bianca* have discussions about the merits of their respective faiths, which are the occasion for *duos* that are sweet and elevated in sentiment, but want that sacred fire of corresponding ones in *Poliuto*. As Washington Irving and Chateaubriand have made the story of *Aben Hamet* familiar as a household word, I need not repeat it. The scene is laid in the gardens of the Palace of the Alhambra, in which the grandson of *Boabdil* meets the granddaughter of the *Cid*, and the scenery is better than one usually sees at the Italian. *Mauriel* was the

enamoured Moor, and brought well out every beauty of the score. Many of the costumes were borrowed from an old book of engravings of the dresses worn by Charles V. and his courtiers, which is now in the Royal library of Madrid; others were Moorish and Oriental. Reszké had a prominent part as *Bianca's* brother. The ballet was an imitation of the Hindoo Nautch. Moors, Zingaris, and Gitanas were introduced in the choruses." The Paris press, we may add, speaks highly of the musical merits of the new work, and considers that it has materially enhanced the reputation of its composer.

M. Gounod's "Messe Solennelle" was performed on November 21, the day dedicated in the church-calendar to St. Cécile, in the church of St. Eustache, of Paris, the composer himself conducting the performance. The chorus consisted of the choir of that church, aided by choristers from the opera, the orchestra being that of M. Lamoureux. There was a crowded attendance, admission having been by ticket.

M. Léo Delibes has been elected a member of the Paris Académie des Beaux-Arts in the room of the late M. Victor Massé.

M. Victor Wilder has completed his French translation of the book of "Die Meistersinger," which is said to be a masterly one in many respects. The rehearsals of the work have already commenced at the Théâtre de la Monnaie, of Brussels, where its first performance, in the French language will probably take place towards the end of this month.

The new season of the Brussels Concerts Populaires commenced on the 7th ult., with a first performance of Brahms's Third Symphony, and of a Symphony-cantata, by M. Adolphe Mathien, entitled "Freyha."

Committees have been formed both in Holland and Belgium for the purpose of aiding the funds now being raised in Germany for the projected Weber monument, to be erected at his native Eutin, in December, 1886, the centenary of his birth, to the world-famed "Freischütz" composer. It is to be hoped that a similar movement will be set on foot in this country, where the revered master's works have done much to elevate the popular taste for high-class operatic music, and where the final effort of his genius, "Oberon," was first brought out under the composer's own direction, shortly before the hand of death placed its untimely veto upon a career which had been distinguished by true and disinterested service to the art.

Herr Gernsheim, the gifted German composer, at present residing in Rotterdam, has accepted an invitation from M. Lamoureux to conduct the first performance of his second Symphony in one of the Paris orchestral Concerts, whereof M. Lamoureux is the director.

The centenary of the death of the famous Padre Martini, the Franciscan friar, composer and author of theoretical works on music, notably of a "Storia della musica," was celebrated on the 4th ult. at Bologna. Signor Luigi Mancinelli conducted the festive performances, which opened with a production, at the church of San Giovanni in Monte, of the "Missa defunctorum" by that ancient master. On the following day, a discourse was delivered, by Professor Parisini, on Padre Martini's musical compositions, which was followed by such illustrations as a Symphony in B minor for stringed orchestra; chorus and quartet from the tragedy "Giovanni Giscala"; Sonata in G minor for organ accompaniment, all of which works have never yet been published. On the 6th ult. another discourse, treating of the merits of Giambattista Martini as an author and musical historian, was delivered by Signor Leonilda Busi, followed by the performance of a Gavotte for stringed instruments, an Ave Maria for three voices (with quartet accompaniment), an Adagio for violins and violoncellos, a Psalm, "Super flumina Babylonis," and a Sonata for pianoforte, all from the pen of the same honoured maestro.

A new comic opera by the youthful Maestro Tommaso Montefiore has been successfully brought out lately at the Teatro Niccolini, of Florence.

At the Imperial Italian Opera of St. Petersburg, the Maestro Ponchielli's Opera "I Lituani," under the altered title of "Aldona," has recently achieved a noteworthy success. Indeed, so enthusiastic was the attitude of the audience that, regardless of the physical fatigue involved

thereby, the composer was, according to the newspaper reports, compelled to appear before the curtain no less than thirty times.

Herr Xaver Scharwenka, the eminent and sympathetic pianist and composer, has recently given a series of Concerts at the Russian capital, where he has been most enthusiastically received.

Fanny Elssler, the celebrated operatic dancer and successful rival of Marie Taglioni (whose death we but recently recorded), died at Vienna on November 27, at the age of seventy-three. She was the daughter of Johann Elssler, the copyist and frequent travelling companion of Joseph Haydn, and was born at Gumpendorf, near Vienna, in 1810. Elssler achieved her greatest and, as it appears to us in these days of the decadence of choreographic art, almost fabulous triumphs, some forty years ago, both in Europe and in America. But even the youngest among those who can remember her graceful performance may be said to have beheld her in the full possession of her charms. For Fanny Elssler, unlike many others in the theatrical profession, knew well when to retire from her brilliant career. She quitted the stage so long ago as 1851, and has since lived in quiet retirement in the Austrian capital, where she died.

Traugott Krämer, for many years musical director of the Coburg Opera, died at that town at the age of sixty-six. He was the composer of a number of highly meritorious orchestral works.

At Stuttgart died, on the 8th ult., Dr. Sigmund Lebert, a co-founder of the Conservatorium of that town, and well known as a most meritorious music teacher, and author of a number of theoretical works upon the art.

The death is also announced, at Leipzig, in the prime of her career, of Ida Beber-Theissen, one of the most highly-esteemed leading vocalists at the Leipzig Stadt-Theater. Frau Beber was a pupil of Madame Viardot-Garcia and of Professor Engel, of Berlin.

## CORRESPONDENCE.

### ORCHESTRAL CONCERTS IN LONDON.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I have read with very considerable interest the remarks on this subject in your current number. As, however, the matter seems to be discussed from the point of view only of the Concert-giver, I will offer a few suggestions from that of the Concert-goer.

If very high prices do not necessarily cause failure, what does? I answer that it is a want of confidence in our orchestral conductors. To this fact may very largely be attributed the non-success of many musical undertakings. The same progress in musical education which has enabled audiences to criticise the works performed, has as surely led them to question the manner of their performance. Mr. Manns, at the Crystal Palace, and, more recently, Herr Richter, at St. James's Hall, have taught how great musical works can, and should, be presented. It is absolute faith in Mr. Manns that prompts music-lovers to make a tedious and expensive pilgrimage to Sydenham. Troublesome and costly as it may be, it is better, it is argued, to hear a symphony well done, occasionally, than to listen to half-a-dozen performances of an inferior kind. Precisely similar is the spirit which causes St. James's Hall to fill on the occasion of a Richter Concert, and yet the lowest charge for admission is half-a-crown, while the scale of prices for other seats in the hall is sufficiently high to ensure the speedy wreck of any enterprise, less satisfactory, artistically considered.

You, sir, in your article, have given prominence to the idea that time is required to form a public for Orchestral Concerts, much in the same way as has been done for the Monday Popular Concerts. But this is only true to a limited extent, or how else is the present position of the Philharmonic Society to be accounted for? With a service of over seventy years, a history unique, I believe, in this country, this antique body has fallen into such a melancholy condition, that by courtesy alone can it be considered our first musical institution. Length of service has not saved the Philharmonic Society from the fate which awaits

deterioration; nor would it save the Popular Concerts, should the Directors be so impolitic as to attempt to carry on their enterprise with artists of lesser rank than those we are accustomed to.

I repeat, then, that, so far as I am able to judge, Orchestral Concerts in London are never likely to become a permanent success unless the conductorship is in the hands of some musician who possesses the confidence of the bulk of Concert-goers.

If we look further into the matter we shall find that this difficulty is not one which is caused merely by sentiment or prejudice on the part of the public, but one which, from time to time, presents itself in a very practical form to the directors of our various musical organisations. On the resignation of Mr. Cusins in 1883, the managers of the Philharmonic Society did not pursue the more usual course of at once appointing a successor, but invited some half-dozen well-known musicians to occupy the post of "honorary" Conductor at one or more of the Concerts of their next series. Some have said that economy dictated this departure from the ordinary course. It is more agreeable, more dignified, and more creditable to the Society to suppose that it arose from a genuine desire to find the best man. Mr. J. F. Barnett, Mr. Cowen, Mr. Mount, Mr. Stanford, each in turn presided at the Conductor's desk. Neither, however, seems to have recommended himself, for scarcely had the last season closed before it was announced that the choice of the management had devolved, not on one of the "honorary" Conductors, but on Sir Arthur Sullivan. One other example, and I will conclude. On the death of Sir M. Costa last Spring, the direction of the most important of our provincial musical festivals fell vacant. Apparently, without a moment's hesitation, the authorities concerned appointed Herr Richter to fill the vacancy. That English musicians accepted the position without any real protest may be cited as evidence that even they are not quite sure whether there be a second general amongst them or not.—I am, Sir, your obedient Servant,

L. L. N. C. RUMSEY.

London, N.W., December 4, 1884.

#### HALL FOR ORCHESTRAL CONCERTS IN LONDON.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In your article on Orchestral Concerts in London, you remark that the Royal Albert Hall is too large for this purpose. Respecting the suitability of the Hall for this class of music, I think it may be well to quote a letter which appeared in the *Standard* of November 17, as follows:—

"With reference to the first performance of 'Parsifal' in London, it may interest some of your musical readers to hear how Wagner was impressed with the grandeur of the Albert Hall, and with its peculiar fitness for the performance of great orchestral and choral works such as came up to his ideal. In 1877, after his return from London, he said to me, in the course of a conversation: 'On entering the Albert Hall for the first time it struck me at once as the *beau idéal* of a place for performing Beethoven's Ninth Symphony, in a manner and on a scale really worthy of the great master.'"

The opinion of the late Richard Wagner is worth having, and I think most Londoners hold the same opinion with reference to the Hall.

With regard to soloists, any of the first rank, such as usually sing at London Concerts, can be heard perfectly in every part of the building, and all soloists could be heard, if they had not to sing against a band. Conductors all over the country seem to think a soloist is a fair match for an orchestra!

As to the position of the hall, it must be remembered that it is very difficult to fix on any part of London as really "central." What is central and easy of access for one Londoner may be five or ten miles away from another.

The Albert Hall is situated in the best part of the West End, and being only ten minutes' walk from the District Railway (and two-thirds of this short distance is under cover, which is very convenient on rainy nights) the Hall is more readily accessible than St. James's Hall.

The question of distance is not, however, of such importance as some seem to imagine; and a man must have a very feeble love of music who would be deterred from attending a Concert which he knows he would enjoy, because going to such Concert takes him fifteen minutes more than he thinks reasonable.

I am, Sir, your obedient Servant,  
44, Chelsham Road, Clapham, S.W. LONDONER.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—It is certainly high time that the reproach should be taken away from London of having no Concert-hall that will seat 2,000 people, while Bradford, Leeds, Birmingham, &c., have theirs, seating 4,000 and 5,000. No doubt hitherto the difficulty of providing a suitable site has been great. Will you permit me to point out that an opportunity will now arise of meeting that difficulty in the new streets that are at last to connect Charing Cross and Tottenham Court Road, and under which a railway connecting the North and South of London must sooner or later be carried. If such a hall were built at one of the points of intersection, near where a station is likely to be placed, and this hall could be let on moderate terms for instrumental and choral Concerts, meetings, &c., I feel sure it would be a success, and as a Limited Company with small paid-up shares, the capital would be forthcoming. I should like to say a word on the subject referred to so ably by Mr. Ganz. I have been for thirty years connected with musical associations, and know something of the financial difficulties attending those who make themselves responsible for Concerts, &c. The public knows nothing of this; but because a hall is full and the evening an artistic success, imagines that all is well. Often have I been asked the question, "What do you do with all the money?" when I have known that the committee was in fear and trembling for the financial result of the evening, and in doubt where to provide the means for giving the next Concert.

I am, Sir, your obedient Servant,

GEORGE MADDON.

20, Baker Street, W., December 20, 1884.

#### CATHEDRAL CHOIRS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I most cordially endorse the letter of Mr. James Walter Brown and your article on the same subject. Permit me to quote from a letter of mine, which appeared in the *Guardian* of March 3, 1880:—

"It is a notorious fact that those who really keep up our musical services—the Minor Canons, Organists, and Lay-Clerks—are inadequately paid; and yet, if you take away the music from our Cathedrals, what will they be worth to the nation? In most cases they will not even afford the advantages of parish churches. In some instances the stipend of one Canon is equal to the aggregate salaries of all the Lay-Clerks, and is frequently four or five times that of a Minor Canon or Organist, and this in opposition to the provision of statutes and a modern sense of justice. If, then, the Commission should be unable to recommend a grant of funds from the Ecclesiastical Commissioners for the worthy object of improving our national Church music, I would suggest, in the absence of any better plan, some reform in this direction—that, if the salaries of Canons cannot well be reduced, their number should be reduced, where there are five or six, to four; where there are four, to three; not, of course, interfering with existing rights, but as a measure for the future."

Now, I happen to be acquainted with Mr. Brown, and can testify to his disinterestedness—he evidently writes simply in the cause of justice. His letter, like mine, states the broad fact that the men who do the work are not the men who get the pay. But I think he is mistaken if he supposes that Deans and Chapters will take steps to reduce their number without some very strong external pressure. For reduction of number means for them increase of attendance, inasmuch as there must necessarily be always one "Canon in Residence." But, even if this were not so, I believe that Chapters care too little about the music to take the trouble to move in the matter. I may be wrong, but this is my impression, after holding office in three Cathedrals during the last ten years, and having

opportunities of acquainting myself with the internal working of several others. Therefore I think that the reform must come from outside. The truth ought to be widely known and publicly ventilated. It is absolutely certain that nine-tenths of the public would care nothing for Cathedral Services if stripped of their music. We hoped the Cathedral Commission might do something for us, but we have been disappointed.

As far as I know it has done absolutely nothing for the cause of music, though many, like myself, sent reports of the existing state of things, with strong appeals for just consideration. So now it is to a musical public that we must appeal and look for reform. We want an outcry for justice that the standard of usefulness may have some weight in regulating the proportions of salaries. I could speak warmly (for I am interested) of the wrongs of Minor Canons who reside all the year round, are responsible for the bulk of all the services, and receive a fifth of what a Canon draws for three months' attendance. But one thing at a time; I recommend Lay Clerks to unite and get this matter brought under public notice. I agree with Mr. Brown that if it were only "taken up with spirit" it might "be brought to a successful issue."

I am, Sir, very faithfully yours,

PRECENTOR.

### CHORAL COMPETITIONS AT THE INVENTIONS EXHIBITION.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I am requested by the Musical Committee appointed by the Executive Council of the International Inventions Exhibition, 1885, to beg a small space in your influential journal for the purpose of calling the attention of Choral Societies to the fact that it is proposed to hold choral competitions on an extensive scale during the forthcoming Exhibition. Substantial prizes will be awarded to successful competitors, and special arrangements will be made with railway companies for the issue of cheap tickets. Moreover, the comfort of the members of the Societies while in the building will not be overlooked. It is hoped that these choral competitions will serve the double purpose of encouraging choral music and also of offering to a large number of music-lovers in all parts of the country the opportunity of paying an inexpensive and pleasant visit to the Exhibition. Further details cannot at present be given, but, in the meantime, the Secretary, Edward Cunliffe Owen, Esq. (Inventions Exhibition, South Kensington), will be glad to receive, as soon as possible, provisional applications from the Conductors or other representatives of Choral Societies.—I am, your obedient Servant,

JOHN STAINER,  
Member of the Executive Council.

Want of space compels us to postpone until the next number, the appearance of several interesting letters on "Concluding Voluntaries," "Local Colour," &c.

### TO CORRESPONDENTS.

\* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur. Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

J. O. S.—The reason for using Benedicite, Omnia Opera in Advent, if gone deeply into, is somewhat complicated, and would be more suitable for discussion in the pages of the "Guardian" than the "Musical Times." Speaking broadly, the use of the Benedicite is a traditional, and especially English, manner of making the penitential seasons, Advent being much on a level with Lent in this respect.

J. H.—Certainly the tone should be adapted to the size of the room.

### BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ABINGDON.—The Orchestral Society formed last June, under the Presidency of Sir Julius Benedict, gave an Invitation Concert, on Tuesday, November 25, which was very successful. The principal items in the programme were a Symphony by Haydn; Reinecke's Vorspiel to M. infed.; and a violin solo by Mr. H. B. Winton, Conductor of the Society. The vocalists were Miss Louise Phillips, whose singing was greatly admired, and Mr. H. Clarke. Mrs. Stade Baker played as pianoforte solo Liszt's "Muette de Portici," and also acted as accompanist.

APPLEBY, WESTMORELAND.—The members of the Amateur Musical Society, with the assistance of Miss Annie Dawson, and Messrs. Mahlon Firth and A. McCall, gave their fifth concert on Tuesday, the 16th ult. The first part consisted of Cowen's Cantata *The Rose Maiden*, the performance of which reflected great credit on all concerned. The chorus of thirty voices had been well trained by Mr. D. Samuel, the Conductor. The second part was miscellaneous. The accompaniments were played by Miss Ridge.

BARNET.—The annual Grammar School Concert was held on the 18th ult., in the old Elizabethan Hall, which was crowded in every part. A miscellaneous selection of vocal and instrumental music was excellently rendered by the members of the Grammar School Choral Society, under their able Conductor, Mr. B. F. Columbine. The chief item was Sullivan's *Trial by Jury* (by special permission of D'O'ly Carte, Esq.), which was given very effectively, the pianoforte accompaniments being well executed by Mr. H. F. Gregg.

BARNESLEY.—On Thursday, the 11th ult., *The Messiah* was successfully given in St. John's Church by the choir. The soloists were Messrs. Charlton, Pickles, Wright, and Wildsmith (soprano); Messrs. Charlton and Hinchcliffe (alto); Mr. Middleton (tenor); Messrs. Blackburn and Taylor (bass). Conductor, Rev. J. Thursfield. Organist, Mr. J. Atkinson. The choir numbered about 140, and included members of St. Mary's and St. George's, Barnesley; St. Thomas's, Worsbrough; and several members of the Barnesley St. Cecilia Society.

BLACKBURN.—The members of the Vocal Society, under the conductorship of Mr. W. H. Robinson, gave their first concert of the Tenth Season, on November 27. Mendelssohn's *Lorelei* and *Heavenly Prayer* being the chief items in the programme. Miss Albu rendered the soprano music with excellent effect, and the choruses were given with due observance of light and shade. Miss Albu also sang "Il Bacio," and "Lo! here the gentle Lark," with flute obbligato by Mr. de Jong, who also contributed two flute solos. The rest of the programme consisted of part-songs.—The St. Cecilia Society gave the first concert of the tenth season, under the conductorship of Mr. J. H. Rooks, of Bradford, in the Exchange Hall, on Monday, the 15th ult. Randegger's *Friolun* formed the first part of the programme, the soloists being Mr. J. Higginson (Blackburn), Miss E. A. Blackburn (Manningham), Mr. J. A. Broughton (Bradford), and Mr. John Nutton (Durham Cathedral), all of whom sang the parts allotted to them in a highly creditable manner. The band consisted of twenty-one performers, most of whom were selected from the orchestras of Mr. Hallé and Mr. de Jong. The choruses throughout the work were excellently rendered. The second part of the programme was of a miscellaneous character. The concert was succeeded by a conversation, in the course of which the choral members presented Mr. Rooks with a silver tea service, as a mark of their high appreciation of his services during the past three seasons.

BRECON.—The members of the Philharmonic Society gave their second Subscription Concert in the Town Hall, on the 11th ult. The soloists were Miss S. de Winton, Miss Hilary Wilson, Mr. W. T. Davies, and Mr. A. J. Tuckwell, all with the exception of Miss Wilson, being members of the Society. They were assisted by a string band. The chief items in the programme, which was well rendered throughout, were Miss Wilson's songs, Mr. L. Waite's violoncello solo, and Fräulein Reiser's rendering of Chopin's Ballade in A flat for pianoforte. Mr. R. T. Heins conducted with his usual care and ability.—On the 18th ult. a concert was given at Christ College, the principal feature in which was some excellent choral singing by the boys. The programme included "The Coronach," from Sir G. Macfarren's *The Lady of the Lake*; W. Macfarren's "The Fairies"; Hatton's "The Belfry Tower," and "Chorus of Houris," for trebles and altos, from Schumann's *Paradise and the Peri*. Mr. Tuckwell, who conducted the concerted music, gave a good rendering of Schubert's "The Linden Tree," and an old English song, "Rouse thee, young knight."

BRENTFORD.—Mr. Harry E. Warner, Organist of the Parish Church, gave his annual evening Concert on the 9th ult., assisted by the following artists: Miss Agnes Larkcom, Miss Ethel Harraden, Mr. Ch. Abercrombie, Mr. Lucas Williams, vocalists; solo violin, Mdlle. Bertha Brouill; solo violoncello, Mr. J. Adolphe Brouill; solo pianoforte and Conductor, Mr. Harry E. Warner. The programme was well selected, and gave great satisfaction to a large audience. The performance of Mdlle. Bertha Brouill, Mr. J. Adolphe Brouill, and Mr. Warner elicited several encores; and the vocal contributions (including two new songs, composed by Mr. H. E. Warner) were highly successful. Mr. K. W. Lewis also accompanied.

BRIGG.—On Tuesday, the 9th ult., the Choral Society gave a Concert in the Corn Exchange, which was filled by an appreciative audience. *Acis and Galatea* and part of *Judas Maccabeus* were performed by a band and chorus numbering nearly 100, the solos being taken by Mrs. Mason, of Coventry, Mr. A. Kenningham, of St. Paul's Cathedral, and Mr. Jackson, of Lincoln. The band was led by Mr. E. Winter, leader of the Hull Harmonic Society's band. The Concert was under the direction of Mr. C. W. Cray, the Conductor, and was highly successful.

BRIGHTON.—On Saturday, November 29, Miss Augusta M. Draper gave her fifth annual Concert at the Royal Pavilion. The chief feature in the selection was a Sonata for Clarinet and Piano by Mendelssohn,



which was kindly lent for the occasion by Sir George Grove. The performance of this work by Mr. Lazarus and Miss Draper was exceedingly fine. The other portions of the programme, interpreted by Miss Draper, her pupils, Miss E. Slade and Miss M. Graves, Madame Marie Klauwell, Signor Papini, and Mr. W. C. Hann, were excellently rendered. Mr. J. Crapps, F.C.O., accompanied. Liszt's transcription of Paganini's "Etudes" was brilliantly performed by Miss Draper, and the performance of her professional pupil, Miss Slade, was of unusual merit.

**BROMSGROVE.**—The members of the local Philharmonic Society gave their first Subscription Concert, on Tuesday, November 25. The principal work was Spohr's *Last Judgment*, the soloists being Madame Lila Jarratt, Miss Bailey, and Messrs. C. W. Fredericks, and Daniel Harrison. The choir, under the leadership of Mr. W. H. Eaton, the Society's hon. Secretary and Conductor, sang exceedingly well. The principals were highly efficient, and gave great pleasure to a crowded audience. A miscellaneous selection formed the second portion of the concert, the choir singing several part-songs by Benedict, Pinsuti, and Bishop with great precision and effect. Mr. F. J. Griffiths and Mr. H. Clough ably accompanied at the pianoforte and organ respectively. The concert was, financially and musically, a great success, and augurs well for the Society's performance of *Judas Maccabæus* in the early spring.

**BUCKMINSTER.**—On Thursday, the 4th ult., special services were held in the Parish Church to commemorate the restoration of the church and the opening of a fine new organ. There was a celebration of the Holy Communion at 8.30; matins and sermon by the Right Rev. Bishop Mitchinson, Assistant Bishop of the Diocese of Peterborough, at 11.15; short service and Organ Recital at 3, and evensong and sermon at 6, when the sermon was preached by the Rev. F. C. Blyth, Vicar of Buckminster. Mr. H. P. Dickinson, Organist of St. John's, Grantham, presided at the organ throughout the day, and exhibited the instrument to the greatest advantage, his spirited and effective performance being highly appreciated. The programme of the Recital consisted of St. Anne's Fugue (J. S. Bach); Andante, First Symphony (Beethoven); Andante and Allegro (Bach); Largo e mesto, Sonata, No. 3, Op. 10, No. 3 (Beethoven); Overture, Occasional Oratorio (Handel); Andante, Symphony in G minor (Beethoven); "There is a green hill" (Gounod); Quartet, "Hymn to the Emperor" (Haydn); Adagio Cantabile, Septet (Beethoven); Flute Concerto (Rink). The organ, which is one of the finest in the Midland Counties, alike for finish, tone, and action, was built by Mr. J. Porritt, of Leicester, for the Earl of Dysart, at a cost of nearly £650. The case is of polished pitch pine, and the front pipes, taken from the great and choir organs, are richly illuminated. There are three double-acting compasses in pedals to the great organ and three to the swell organ; also a double-action horse-shoe pedal for taking off and putting on great pedals.

**BURY ST. EDMUNDS.**—The Choral Society gave its first Concert for the present season, on the 10th ult., at the Athenæum, when Handel's Oratorio *Judas Maccabæus* was performed, the soloists being Miss Julia Jones, Mr. Bernard Lane, and Mr. Thurlay Beale. The choir showed marked improvement both in quality of tone and precision. Mr. T. B. Richardson was an efficient Conductor. The band and chorus numbered 130.

**CHARD.**—The Musical Society gave its first Concert this season on the 10th ult. The first part consisted of Stainer's Cantata *The Daughter of Jairs*, which was satisfactorily rendered under the conductorship of Mr. W. E. Ellen, A.C.O. The solos were taken by members of the Society—Mrs. Powne, Rev. H. S. King, and Mr. J. E. Mansell. The second part was miscellaneous. The Concert throughout was a great success.

**CHELMSFORD.**—The first Concert of the season, by the Musical Society, was given in the Corn Exchange, on the 9th ult., the works performed being Spohr's *Last Judgment* and Haydn's *Spring*. The band and chorus numbered about 120. The soloists were Miss Fusselle, Miss Layton, Mr. Holberry Haygard, and Mr. A. J. Layton. The choruses were admirably sung. Mr. F. R. Frye, F.C.O., conducted.

**CIRENCESTER.**—The rendering of Spohr's Oratorio *The Last Judgment*, at the Parish Church, on the 4th ult., was in every respect highly successful. The principal vocalists were Miss Julia Jones, Miss Emily Jones, Mr. John Hayden, and Mr. Thomas Kempton, and there was a full band and chorus. Mr. Edward Brind, Organist and Choirmaster, conducted with his usual ability. The work was preceded by an impressive address from the Rev. J. P. A. Bowers, minor Canon of Gloucester Cathedral.

**CLACKMANNAN, N.B.**—The Tonic Sol-fa Association gave an excellent rendering of Sterndale Bennett's *Woman of Samaria*, on the 10th ult., in the Parish Church. The choir numbered sixty voices. Miss Cummings and Mr. A. Cowie presided at the pianoforte and harmonium respectively. The solos were well sung by Miss J. Love, Miss M. Love, Mr. J. Love, and Mr. G. Pyfe. The second part was selected from the works of Mendelssohn and Handel; the most praiseworthy efforts of the choir being "As the hart pants" (Mendelssohn), "May no rash intruder," and "Let their celestial concerts" (Handel). Solos and duets were also contributed by Mrs. A. J. Robertson, Mrs. J. Millar, Misses Smart, Pyfe, and M. Love, and Mr. W. Love. Mr. W. H. Locker conducted.

**CLEVEDON.**—The Choral Society gave a very successful Concert, on the 9th ult., at the Public Hall, the works performed being Weber's *Mass in G*, and Gault's *Holy City*. The solos were all taken by members of the Society. Mr. F. Gardner led the band, and Mr. W. Haydn Cox, Organist of the Parish Church, conducted.

**COLNBROOK, NEAR WINDSOR.**—The Colnbrook Choral Class gave a Concert in the Harrington Lecture Hall, on the 18th ult., on behalf of a Sunday school fund. The programme contained Solos, Trios, Quartets, &c. Mr. Richard Ratcliffe conducted.

**CORK.**—The Concert in connection with the Cork School of Music took place at the Assembly Rooms, on the 11th ult. As a test of the progress attained by the students of the school, the Concert is always looked forward to with a considerable amount of speculation, and the success achieved on this occasion must have been very gratifying to the many who took an interest in the proceedings. The audience was

a large one, many being attracted by the fact that the composition to be performed, Dvorák's *Sabbat Mater*, was now presented in Ireland for the first time. The composer of this fine work has, even on a short acquaintance, won abundant laurels in musical circles in England, and is looked upon as likely to occupy a much higher place in future. His *Sabbat Mater* is a very remarkable production—a masterpiece in every respect. The treatment of the subject differs entirely from that of Rossini, Pergolesi, Palestrina, and others; it is, in fact, one of those works which stand apart, borrowing nothing from others either in conception or in structure. The solo parts were well rendered by Mrs. Jerome Murphy, Miss O'Hanlon, Miss Reith, Mr. Fitzgibbon, Mr. O'Leary, and Mr. Paul, special praise being due to Mrs. Murphy for her fine singing of the "Hailamatus." The choruses were rendered with singular accuracy, the students evincing a keen and intelligent appreciation of the difficult task assigned them. The "Quando Corpus" was splendidly sung. It is by far the most difficult chorus in the work, and might well form a subject for anxiety both to conductor and students, but it came off not merely unimpaired, but with fullest measure of strength and beauty. The work was conducted by Professor T. J. Sullivan, and the accompaniments were well played on the pianoforte by Mr. C. A. Bridmore. The second part of the Concert was miscellaneous, and included pianoforte solos by Misses Reynolds, O'Keefe, Lambkin, McDonald, and Gorsuch, and songs by Miss O'Connell and Mrs. Murphy, all of which were warmly received.

**COVENTRY.**—A special service, the feature of which was a rendering of Barby's Cantata *Rebekah*, took place in St. John's Church, on November 25. The congregation was large, and the performance, as a whole, reflected great credit upon the Conductor, Mr. G. J. Robertson, who has already done so much to improve the musical service at St. John's Church. The preparation of a work like *Rebekah* by a Church Choir, with boys for the treble part, and with no other help than a band of local amateurs and a soloist, is no light task. The band in many places rendered efficient help, notably in the opening chorus, in the accompaniment to the music of Eliezer (which was finely sung by Mr. W. Reid), in the introduction to the second part, and in the March. Mrs. Mason sang the part of Rebekah throughout in a manner worthy of her high repute, and Mr. H. Clark was highly successful in the music of Isaac. The performance of Handel's *Judas Maccabæus* by the Musical Society, at the Corn Exchange, on the 9th ult., attracted a large and most appreciative audience. The principal vocalists were Miss Mary Beare, Miss Garratt, Mr. Joseph Maas, and Mr. Lucas Williams, all of whom were highly successful. The chorus singing was excellent throughout, and great credit is due to Mr. Arthur Trickett for his able conducting on the occasion. Mr. F. W. Trickett presided at the organ.

**CRAW, FIFE.**—On Tuesday evening, the 16th ult., the members of the Choral Union performed Smalley's *Side of Dunkerton*. The soloists were Mrs. Smith, Mr. T. E. Gledhill, and Mr. Kidd, all of whom were highly appreciated. Mr. Styles and Mr. Charlesworth officiated as accompanists, and Mr. Crookes conducted.

**DARTFORD.**—Two excellent performances of Gounod's *Mock Doctor* were given, at the Victoria Assembly Rooms, on the 9th and 10th ult., the projector of the entertainments being Mr. Musgrove Tufnail, R.A.M. By kind permission of Sir George Macfarren, Mr. Tufnail was ably assisted by Misses A. Alton, A. Rose, M. Etherington, Madame Wilson-Osman, Messrs. F. Holt, Nicholl, and T. Moss, members of the operatic class of the Royal Academy of Music. Signor Fiori was the musical director, and the accompaniments were admirably played by Mr. Septimus Webb.

**DUBLIN.**—On the 17th ult., the "Acts" for the degree of Doctor in Music took place publicly in the Examination Hall of the University, which was well aided by an attentive audience. The first piece performed was a setting of the Te Deum in B flat, for solo voices, and eight-part chorus and orchestra. Of this melodious, although short work, some verses were for voices unaccompanied, alternating with the fuller combinations. It was a somewhat unusual circumstance for a candidate graduate to appear in music in a triple capacity, capable of composing and playing a violin solo—playing it with pure intonation too—and then seating himself at the piano, and executing a piece by one of the greatest classical composers, both of which Mr. Carroll did after directing his Te Deum. In short, he won his laurels fairly in open court, and was congratulated upon the result by a numerous assemblage of the general public. Mr. Mahaffy and the Professor of Music were officially present.

**DURHAM.**—The members of the Musical Society gave their usual Christmas Concert, on the 11th ult., in the Town Hall, when Gault's *Holy City*, &c., was sung. The vocalists were Miss Fanny Moody, Miss Sweeting, Mr. Sweeting, and Mr. Goodhead. Mrs. T. Albion Alderson conducted. The concert was in every respect most successful.

—The members of Mr. T. Albion Alderson's Amateur Choir gave their tenth Private Concert, on the 15th ult. The programme consisted of Schumann's *Advent Hymn*, and Bennett's *May Queen*. The vocalists were Miss Fanny Moody (who made a great impression), Miss Lewis, and Messrs. R. and T. H. Armstrong. Mr. Alderson conducted.

**EASTBOURNE.**—A Concert was given on the 1st ult., at the Pavilion, at which a new Cantata was performed, entitled "A Song of Praise," composed by Mr. G. Langley. The rendering was, on the whole, very good, the choir singing with much spirit, and the band being highly efficient. The solos and quartets were taken by Miss Carlisle, Miss Amy Foster (in place of Miss Damian), Mr. Cooper, and Mr. Roper. Schubert's "Song of Miriam," and a miscellaneous selection completed the programme. Mr. Langley conducted throughout. On the 11th ult., Gounod's *Redemption* was given by the Musical Society, under the conductorship of Dr. Sangster, at the Pavilion. The solos were taken by Miss Bertha Moore, Miss Florence Dentry, Mrs. John Easter, Mr. Harper Kearton, and Mr. Frank May, all of whom gave the greatest satisfaction. The Society engaged a much larger band than usual, including several London professional players, and the important orchestral effects were magnificently rendered. The choir sang exceptionally well, the "Ascension" Chorus being very effective, and the passages for male voices were given with much force. The Celestial Choir was formed from the Choir School of St. Saviour's Church. There was a good attendance.

**EASTLING.**—An Organ Recital was given at St. Mary's Church, on Sunday, November 30, by the organist, Mr. Ernest H. Smith, A.C.O., who is about to leave to take an appointment at Westerham. Mr. Smith has been choirmaster at Eastling for about two years, and as his engagement terminated on Sunday it was marked by a sort of farewell recital. The programme comprised Viviani's "Silver Trumpets" March; Fugue, "The Giant" (Bach); Soprano Melody (Smart), Toccata in D (Maily), Andante in E minor (Battiste), Marche Funèbre et Chant Séraphique (Guilmant), Adagio in D (Mozart), and Allegro Serioso (1st Sonata, Mendelssohn).

**EBBW VALE.**—Handel's *Messiah* received a very successful rendering on Thursday evening, the 19th ult., by the Choral Society, conducted by Mr. John Williams. The solos were sung by Miss Morris, Miss Jenkins (pupils of Dr. Parry, of Swansea), Mr. D. Howells, and the Conductor. The accompaniments were played by a small orchestra, led by Mr. Newman. Mr. J. W. Wall presided at the pianoforte. There was a large audience. The profits will be devoted to the relief of the poor.

**ENISKILLEN.**—Very successful performances of *The Pirates of Penzance* were given, on the 11th, 12th, and 13th ult., in the Town Hall, the principal characters being well represented. Mr. M. Arnold conducted.

**FAREHAM.**—The Choral Society gave a very good performance of Romberg's *Lay of the Bell*, on the 16th ult. The band and chorus, which numbered about ninety, were under the direction of Mr. F. Rutland. The solo singers were Mrs. Seymour Kelly, Mr. C. G. Pillow, and Mr. Seymour Kelly, who sang the part of the Master in a bold and spirited manner, displaying a fine voice and admirable style.

**FOLKESTONE.**—The second of a series of Sunday afternoons for the people, instituted by the Rev. E. Husband, in connection with St. Michael's Church, took place on the 7th ult. The unusual course which the talented Incumbent of the Church has adopted has undoubtedly given rise to much criticism; but he has the satisfaction of knowing that there are hundreds who fully appreciate the result of his efforts. On this occasion, in addition to Mr. Husband's excellent recitals on the organ, two selections were performed by a septet of violins; and the reverend gentleman delivered an eloquent address on the text "Is it wrong to work on Sunday?" in which he warmly advocated the necessity of considering that relaxation and rest should be combined with intellectual amusement. The church was crowded in every part.—A successful Concert was given, on the 6th ult., in the Town Hall, under the direction of Miss Theresa Benney, A.C.O., Organist of Christ Church, in aid of the fund for the enlargement of the church, new organ chamber, &c. The programme included Caldicott's humorous Glee "Humpty Dumpty" and "The House that Jack built," and Lloyd's Part-song "Allan-a-dale," all of which were well rendered by the choir. The principal solo vocalists were Mrs. Parnell, Mr. Charles R. Rose, and Mr. C. Hayden Coffin. Mendelssohn's Pianoforte Trio, in D minor—played by Miss T. Benney, Mr. Gubbins, and Mr. Dungey; Mr. Coffin's rendering of "Listening Angels" (T. Benney), Air and Duet "Come, ever smiling liberty" (Handel), given by the solo choir boys, and Mr. Eric Condy's rendering of Macaulay's poem "Horatius," were items worthy of special mention. Mr. P. V. Greenwood conducted with much ability.

**GATESHEAD FELL.**—The members of the Amateur Vocal Society gave their annual Christmas Invitation Concert on the 20th ult. The principal work performed was C. H. Lloyd's Cantata *Hero and Leander*, the soloists being Miss Emma Thompson and Mr. T. B. Idle, who rendered the music allotted to them with great effect. The choruses were admirably sung by the choir. The beauty of the music and the absence of any great difficulties should make this Cantata a great favourite with choral societies. In the second part Miss Thompson sang Handel's "Lascia ch'io pianga" and Tosti's song "Good-bye" (the latter encored), and Mr. Idle gave Handel's song "Droop not, young lover." The choir contributed part-songs, including Eaton Fanning's "Song of the Vikings," of which they gave a spirited rendering, and were consequently called upon to repeat it. Mrs. W. F. Horsley accompanied, and Mr. Rowley conducted. During the evening the President of the Society (Alderman Richard Cail) presented Mrs. Horsley with a handsome gold watch and chain, in recognition of her valuable services as accompanist. Mr. Horsley, the energetic secretary of the society, responded on behalf of his wife, and a vote of thanks to Alderman Cail concluded the evening.

**GLOSSOP.**—The Glossop-Dale Philharmonic Society gave its second Concert for the present season on the 16th ult., when Mr. E. Prout's Cantata, *Hereward*, was performed under the direction of the composer. The solos were admirably sung by Miss Eleanor Farnol, Miss Alma Hallowell, Mr. Selwyn Graham, and Mr. Musgrove Tufnall. There was a complete orchestra, by which the very important instrumental effects were excellently rendered, and the choir sang as a whole admirably, especially distinguishing itself in the numbers in which force and vigour were required. The work was very warmly received by a crowded audience, and Mr. Prout was recalled at the close of the performance.

**GORLESTON.**—The Choral Society gave an excellent Concert on the 11th ult., before a large audience, when Handel's *Acis and Galatea* was effectively rendered by an efficient band and chorus. The solos were well sung by Miss Vinnie Beaumont, Mr. Brooks, and Mr. Brockbank.

**GRAVESEND.**—The Gravesend and Milton Choral Association gave an excellent performance of Mendelssohn's *Elijah*, on Monday evening, the 15th ult. The solo vocalists were Madame Clara West, Miss Lottie West, Mr. Harper Kearton, and Mr. Bridson. The accompaniments were played by the band of the Royal Engineers; Conductor, Mr. C. R. Green. There was a large and appreciative audience.

**HALSTEAD.**—A very good Concert was given in the Town Hall by the Musical Society, on the 16th ult. The solo vocalists were Madame Clara West, Miss Clara Wollaston, Mr. George Cox, and Mr. James Bayne. The programme, which consisted of Cowen's *Rose Maïten* and a miscellaneous selection, was admirably rendered. Leader of the band, Herr Strohmeier; Conductor, Mr. George Leake, A.C.O.

**HAVANT.**—The Choral Society gave its second Concert on the 8th ult. Miss Gertrude Spurin, one of the Conductor's pupils, gave a very successful rendering of the solos in *St. Cecilia's Day* (Van Bree), and the orchestra was encoired in the Overture to *Zanetta*. Mr. W. Packham conducted.

**HAWICK.**—The annual Organ Recital at St. John's Church, was given by the Organist, Mr. W. Fiddes Wilson, on Wednesday evening, the 10th ult. The vocal music was contributed by members of the Sacred Harmonic Society. The programme commenced with the Choral and Fugue "Jesus, my Friend" (Bach), the other pieces being selected from the works of Handel, Gounod, Chopin, and Oakeley, with the Intermezzo "Spring morning on Lebanon," from Mackenzie's Oratorio, *The Rose of Sharon*. The whole of the performance was exceptionally good.

**HIGH WYCOMBE.**—The Choral Association gave its first Concert of the season on the 1st ult. The programme included Mozart's *Jupiter* Symphony, Lloyd's *Hero and Leander*, Mendelssohn's Pianoforte Concerto in G minor, Fanning's *The Miller's Wooing*, &c. The principal artists were Miss Amy Aylward and Mr. Robert Grice. The performance was throughout of the highest order. Mr. J. G. Wrigley, Mus. Bac., Oxon., conducted.

**HOBART TOWN, TASMANIA.**—On October 17, Mr. J. Finch Thorne, Organist of All Saints' Church, gave an Organ Recital at the Town Hall, in connection with a Bazaar in aid of the newly founded Nurses' Home. His Excellency the Governor had promised to open the Bazaar, but owing to indisposition was unable to be present. There was, however, a large and fashionable attendance, and the funds of the Home were very substantially benefited. Mr. Thorne's programme was chiefly compiled from the works of Bach, Beethoven, Handel, Mendelssohn, &c.

**HULL.**—The Harmonic Society's first Concert of the season was given at the Public Rooms on November 28, before a large audience. Haydn's *Imperial Mass* and Mendelssohn's *Lobesang* were the works chosen for performance, the principal vocalists being Madame Carina Clelland, Mrs. Upton, Mrs. Whitehead, Mr. D. S. Macdonald, and Mr. G. H. Ditchburn. On the whole, both these compositions were well rendered; and Mr. J. W. Stephenson, the Conductor, is to be congratulated upon the successful result. Mr. E. Winter was leader of the band, and Mr. W. Hoskins presided at the organ.

**HURSTPIERPOINT.**—The third of a series of Organ Recitals was given in the Parish Church on the 6th ult. by the Organist, Mr. H. C. Young, B.A., Cantab. The programme contained the Overture to *Samson*, two numbers from *The Messiah*, Smart's *Andante quasi Pastorale* and March in G, and selections from the works of Battiste, André, Charles Wesley, and Geissler.—The Choral Society gave its first Concert on the 11th ult., when Eaton Fanning's *Miller's Wooing* was sung with orchestral accompaniment, and Behrend's *Ghost* occupied the last place on the programme. The principal features were an admirable rendering of De Beriot's second Concerto for violin by Mr. Gray, and the solo singing of the Hon. Mrs. C. Brand, Miss Margaret Thomas, and Mr. Bebbington. Two overtures were well played by the small orchestra. Mr. Young conducted throughout.

**ILMINSTER.**—On Thursday, the 18th ult., the Choral Society gave its first Concert of the season at the Assembly Rooms. The chief feature of the programme was Gaul's Cantata *The Holy City*, which was capitally rendered. The second part consisted of a miscellaneous selection. Of the various items, Eaton Fanning's *Miller's Wooing*, was perhaps the most notable. Altogether the Concert was the most successful ever given here. Mr. Albert Ham, F.C.O., conducted.

**LEEDS.**—On Sunday afternoon, the 14th ult., a successful rendering of Handel's *Dettingen Te Deum*, and selections from Stainer's *Daughter of Jairus*, were given in the Quarry Hill Chapel by an augmented choir. There was a crowded congregation. The principals were Mrs. Dixon, Mr. Franklin, and Mr. Ashworth. Mr. Tom Smith presided at the organ, and Mr. Moseley conducted.—On the 16th ult., a number of old choirmen of St. George's Church entertained Dr. Spark, the late Organist of that place of worship, to dinner at the Bull and Mouth, Brigate. There was a very pleasant gathering, including several of Dr. Spark's personal friends and admirers. In the course of the evening Mr. E. Oldroyd presented an address to Dr. Spark, which embodied the kindest sentiments, and gave expression to the high appreciation in which the Doctor's musical abilities are held. Dr. Spark, in the course of his reply, remarked how highly he estimated the kindly spirit which had prompted the presentation of the address, and alluded to the long and happy connection he and most of those present had enjoyed together at St. George's Church.

**LEICESTER.**—The first of the third series of Chamber Concerts given in Leicester by Mr. Harvey Löhr, took place on the 4th ult., in the Museum Lecture Hall, before a large and appreciative audience. The programme contained selections from the works of Mozart, Beethoven, Gounod, Schumann, and Harvey Löhr, the executants being Messrs. W. Frye Parker, and E. E. Halfpenny (violins), Mr. Ellis Roberts (viola), Mr. W. E. Whitehouse (violoncello), Mr. Harvey Löhr (pianoforte), Miss Kate Bentley (vocalist), and Mr. Ernest Ford (accompanist).

**LIANELLY.**—The second annual Concert of Mr. A. W. Swindell's pupils was given with much success on the 8th ult. at the Athenæum Hall. After the result of the examinations (on the lines of the Trinity College competition) had been announced, an excellent selection of music was well rendered, and fully appreciated by a large audience.

**LOUTH.**—The Choral Society gave a successful Concert in the Town Hall, on the 10th ult., before a large audience. Gaul's *Holy City* and Bennett's *May Queen* were the works selected for performance, both of which were rendered in excellent style. The solo vocalists were Miss Vinnie Beaumont, Miss Eliza Thomas, Mr. G. Banks, and Mr. D. Harrison. Mr. Porter conducted.

**LUTON.**—The Choral Society commenced its eighteenth season with a performance, on the 15th ult., of Mendelssohn's *St. Paul*. The soloists were Miss Fusselle, Miss Inwards, Mr. Lawrence Freyer, and Mr.

**ROBERT HILTON**, all of whom were much appreciated by the numerous audience. The choruses were excellently sung, and the performance generally reflected much credit on the Society. The band was efficient, and Mr. Charles Inwards conducted with his usual ability.

**MACCLESFIELD**.—Mr. Samuel Moss gave a Ballad Concert on the 3rd ult., which was very successful. The vocalists were Miss A. Moore, Miss L. Briggs, Mr. S. Jackson, and Mr. J. W. Maltby. Mr. Grundy contributed organ solos, and accompanied. The programme was miscellaneous, many of the items being the compositions of Mr. Moss.

**MAIDENHEAD**.—On the 2nd ult. the Philharmonic Society gave its first Concert in the Town Hall. The principal item in the programme was Spohr's *Last Judgment*. A miscellaneous selection formed the second part and included a new port-song by Dr. J. C. Bridge, "It was a lover and his lass," Liszt's "Soirée de Vienne" (No. 6) well played by Mr. J. G. Wrigley, &c. The vocalists were Miss Amy Aylward, Miss Cravino, Mr. Henry Taylor, and Mr. Musgrove Tufnail. Mr. Wrigley, Mus. Bac., Oxon., conducted.

**MANCHESTER**.—An interesting Concert was given by the pupils of Henshaw's Blind Asylum, on the 3rd ult., the programme, which was well selected, being excellently rendered, both by the vocalists and instrumentalists. The performance was announced to be the last given by the Institution before the Christmas vacation.—"A Special Working Men's Concert" was given at the Free Trade Hall, on the 10th ult., the principal artists being Miss Leila Bairstow, L.C.M., Miss Margaret Leyland, Mr. Seymour Jackson, and Mr. Fred Gordon; solo harp, Madame Priscilla Frost, and solo organ, Mr. Kendrick Pyne.

**OXHEY, NEAR WATFORD**.—An excellent rendering of Spohr's *Last Judgment* was given by the Church Oratorio Society, at the Parish Church, on the 11th ult. The solo vocalists were Miss Alice Wilson, the Rev. G. M. Everett, Mr. G. Young, and Mr. W. Brooks, all of whom were highly efficient. The choruses were sung with remarkable precision and effect, and Mr. J. Turpin conducted, Mr. E. H. Turpin presiding with his accustomed ability at the organ.

**PRESTON**.—A Concert was given in the Public Hall, on Saturday, the 6th ult., by Messrs. Mason and Greenwood. The vocalist were Mrs. Jolly, Mr. R. Hodson and Mr. A. Brown. Instrumental selections were played by Mr. T. Gray's Military Band, and Mr. J. Tomlinson, the Corporation Organist, contributed organ solos. Messrs. J. and J. S. Greenwood presided at the pianoforte.

**PUDSEY**.—On Monday evening, the 1st ult., a performance of Mendelssohn's "Hymn of Praise," and Rossini's *Stabat Mater* was given in the Public Hall, under the auspices of the Pudsey Choral Union, and was a decided success, both artistically and financially; all the numbers being rendered in a highly creditable manner. The solo vocalists were Miss Emilie Norton, Miss Lily Parratt, Mr. Dunkerton, and Mr. McCall. Conductor, Mr. E. C. Owston; leader of the band, Mr. H. Heap.

**RUGBY**.—On Thursday evening, the 4th ult., the members of Miss Emily Lawrence's Choral Society gave a very successful Concert in the Town Hall. The programme was well rendered, the clarinet solos of Miss Frances Thomas being a special feature. Miss Lawrence presided at the pianoforte and conducted with her usual ability. The Concert was in aid of St. Augustine's Mission.

**RUSHDEN**.—The members of the Choral Society gave an excellent rendering of *Judas Maccabæus* on the 2nd ult., with a band and chorus numbering 100. The solo vocalists were Miss Vinnie Beaumont, Miss A. M. Carter, Mr. D. Jones, and Mr. J. Farey, all of whom were well received. Mr. W. Skinner conducted with much ability.

**ST. LEONARDS-ON-SEA**.—Two special services were held in St. Paul's Church during Advent. On the 4th ult. Spohr's *Last Judgment* was sung by the choir, assisted by members of the choral union. Mr. E. Kennard presided at the organ, and accompanied throughout with much ability. On the 17th, Mendelssohn's *Hymn of Praise* was performed, Mr. H. C. Nixon, Mus. Bac., being the Organist. The Symphony was finely played, and in both works the choruses were well sung, the solos being taken by pupils of Dr. Abram, who conducted.—"As the result of the *Elijah* Concert given by the Choral Union last month, Dr. Abram has been able to hand over a cheque for £52 to the funds of the "Infirmary," which makes over £100 contributed by him, with the assistance of his class, this year to that institution.

**ST. NEOTS**.—A very successful Concert was given, on the 15th ult., by Miss Cosa Gregson (violinist), under the patronage of Lady Ermé Gordon. Miss Kate Winfield Payne, R.A.M., and Miss Janet Russell, R.A.M., gave great satisfaction in the rendering of their solos, and were loudly applauded. The violin solos played by Miss Cosa Gregson (accompanist, Miss Wilson), were highly appreciated, each solo being encored. Songs were also contributed by some gentlemen amateurs.

**SALISBURY**.—The Vocal Union gave an excellent Concert to a crowded audience in the Hamilton Hall, on the 3rd ult. The principal attraction was Louis N. Parker's Cantata *Silvia*, which was performed with the greatest success. The solo vocalists were Miss Julia Jones, Miss Lily Mullings, Mr. J. M. Hayden, and Mr. Arthur Crick, all of whom were warmly received. Mr. Alfred Foley presided at the organ. The composer, who accompanied on the pianoforte, had a most flattering reception at the close of the performance, being repeatedly recalled. The second part was a miscellaneous selection. The above-named soloists received encores for their various songs, and Mr. Alfred Foley was very successful in two violin solos. Miss Winfield Harwood accompanied the songs, and Mr. John M. Hadden conducted. The Concert was the most successful yet given by the Vocal Union.

**SHERBORNE**.—A special Service was held in the Abbey Church, on Friday evening, November 28. The anthem consisted of a Cantata *Enoch*, composed by Mr. G. E. Lyle, Organist of the Abbey, which was sung by the choir, strengthened for the occasion by additional tenor and bass voices. At the close of the service a collection was made on behalf of the "Choir Boys' Endowment Fund." The solos, &c., in the Cantata were sung by Master Clark, Messrs. T. D. Davis, Witherington, and the Rev. H. Roe; Mr. Lyle presiding at the organ.

**SLIGO**.—The third season of the Musical Society was inaugurated on November 27, by a performance, in the Town Hall, of *Judas Maccabæus*. Most of the solos were very creditably rendered by local amateurs. Mr. A. T. Froggatt conducted.

**SUNBURY-ON-THAMES**.—The first Concert of the present season was given by the Choral Society, at the Institute, on the 18th ult., and was a decided success. The vocalists were Miss Emily Palmer, Madame Hoering, Mr. G. W. Pollexfen, Mr. Edwyn Bishop, and Mr. Ernest Steward; the instrumental portion being sustained by Miss Jessie Hudson, R.A.M. (first violin), Miss Gertrude Hudson, R.A.M. (second violin), Master F. Hoering (tenor), and Herr A. Hoering (violinello). The chorus singing was very good throughout, an Ave Maria and Madrigal from Birch's Cantata *The merrie men of Sherwood Forest*, being especially noteworthy. Mr. David Knott conducted.

**SETTON**.—A good Ballad Concert was given in the Public Hall, on Saturday evening, the 20th ult. The vocalists were Madame Clara West, Miss Lottie West, Miss Ida Bavtree, Mr. Charles Chillery, and Mr. Bartock Pierpoint. Pianoforte, Miss Lina Sykes; concertina, Mr. E. W. Towley; accompanist, Mr. Alfred Stubling.

**THORNTON HEATH**.—The Eleventh Season of the Musical Society was inaugurated, on Tuesday, November 25, at the Public Hall. The first part of the programme consisted of Dr. Stainer's Cantata *The Daughter of Jairo*, the solos being sustained by Miss Marie Etherington, Mr. Hubert Fulkerson, and Mr. Charles Copland, all of whom acquitted themselves in a very satisfactory manner. The choruses were well sung throughout. The second part consisted of glee and songs, with pianoforte solos contributed by Mr. Walter Macknay, who was also an efficient accompanist. Mr. Ernest Kiver conducted with much ability.

**WARWICK**.—On the 4th ult., the members of Mr. C. S. Birch's Choral Society gave an excellent Concert, when *The merrie men of Sherwood Forest* was performed by a chorus of sixty voices, assisted by Miss Vinnie Beaumont, Mr. W. Pengelly, and Mr. T. Bott.

**WEYBRIDGE**.—Mr. J. H. Cornish, Organist and Choirmaster of St. Michael's Church, gave his fourth annual Concert in the Village Hall, on November 26, before a large audience. The vocalists were Miss Florence Cater, R.A.M., Miss Minnie Kirtin, Mr. Alex. Colbourne, and Mr. Cornish. Messrs. Hill and Gough and Herr Röver (piano, cello, and violin), played several trios, which were thoroughly appreciated, and Herr Röver's violin solo was a feature of the evening. Mr. Sidney Hiel was the solo pianist, and was ably assisted by Messrs. Cornish and Stutfield as accompanists.

**WHITBY**.—The *Messiah* was performed by the Choral Society, on the 9th ult., under the direction of Mr. Hallgate, the Conductor. Misses Vinnie Beaumont, and J. Fynn, and Messrs. Verney Binns, and J. Rutton, were the solo vocalists, all of whom were well received. Miss Beaumont's "I know that my Redeemer," being redemanded.

**WHITCHURCH, SHROPSHIRE**.—On Wednesday, November 26, Mr. William E. Rogers, Organist and Choirmaster of the Parish Church, was (on the occasion of his marriage) presented by the rector, on behalf of the congregation with a silver card tray together with a purse containing thirty sovereigns as a mark of their esteem and in appreciation of his services.

**WORCESTER**.—The second of Mr. Spark's Concerts for the present season took place at the Public Hall, on the 11th ult., when Dr. William Spark (of Leeds) performed with his usual ability a selection of pieces on the organ, all of which were highly appreciated. The vocalists—Madame de Fonblaque, Madame Isabel Fasset, and Mr. Gilbert Campbell—were very successful in their pieces; and solos were contributed by Mr. Herbert W. Wareing, Mus. Bac. (pianoforte), and Mdlle. Bertha Brouill (violin). Dr. Spark conducted.

**ORGAN APPOINTMENTS**.—Mr. George Ivison Longstaff, Organist and Choirmaster, to St. Mary's, Whorlton.—Mr. Harry E. Warner, to the Parish Church, Kew.—Mr. Robert Hy. Tickle, to St. Matthias, Bethnal Green.—Mr. Henry G. Mead, Organist and Choirmaster to St. Mary's Church, Theodora Bois.—Mr. Herbert Thorne, Organist and Choirmaster to St. Saviour's, Brixton Rise.—Mr. E. P. Atkins, to St. Mark's Church, Battersea.—Mr. Samuel Moss, Organist and Choirmaster to the Congregational Church, Park Green, Macclesfield.

**CHOIR APPOINTMENT**.—Mr. Charles Frederick Champion (Alto), to St. Peter's, Eaton Square.

## DEATHS.

On November 22, at Grove Ferry, near Canterbury, CHARLES CADBY, aged 73.

On November 24, at 29, Rutland Terrace, Hammersmith, CHARLES JAMES ROWE, aged 58, after a short and painful illness.

On the 4th ult., at 32, Sussex Gardens, Hyde Park, ALICE MARY, the wife of FREDERICK MEADOWS WHITE, Esq., Q.C., and elder daughter of the late Richard Smith, Esq., of 57, Guilford Street, Russell Square, and The Lodge, Littlehampton, Sussex.

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